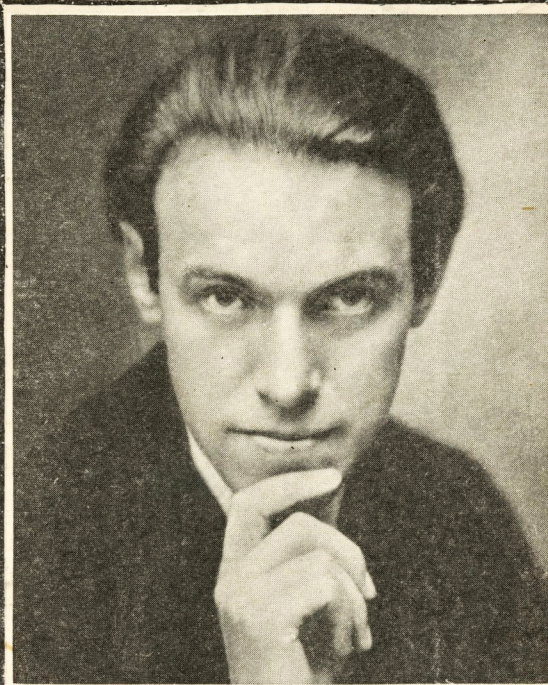


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MUSIC LOVERS'
MONTHLY REVIEW

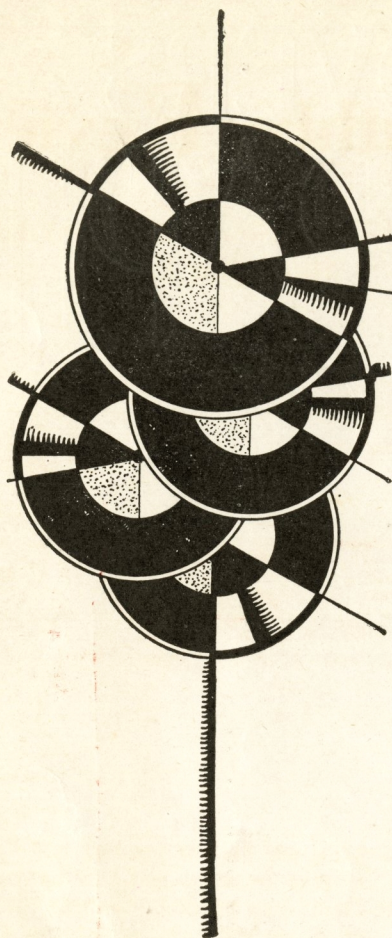


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Edited by

ROBERT DONALDSON DARRELL



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Editorial

THE dawn of a new phonographic day, hailed so cheerfully in the pages of this and the other phono-musical journals, is no tropical sunrise accurately splitting darkness and light. The fog of a few years ago has thinned down to a morning mist, but good eyes, brightened by optimism, are still necessary to see the sun itself.

The metaphor is a simple one, but it gives occasion for thought. The mists of incomprehension and misconstruction of phonography still blind the minds of even those who profess themselves supporters of the phonograph. A contributor remarked recently that phonography today had more to fear from its friends than its enemies. THE PHONOGRAPH MONTHLY REVIEW long since pointed out the remarkable evolution in the character of the record-buying public, an evolution which is progressing with constantly accelerating speed, as indicated by the growing articulation of the record buyers' tastes and ideas. Five years ago it was comparatively easy for a person of moderate circumstances to purchase all the significant recordings as they appeared. Indeed the major American releases were rare enough to incite to direct importation of European works during the lean months in this country. Today, with the importing dealers' stocks of foreign discs doubling the extensive native lists, anything approaching a comprehensive collection of even one type of recorded music is impossible to all save the extremely wealthy. Yet a surprising number of phonophiles continue to cry like spoiled children because they cannot have everything.

The ever-burning subject of record costs is perhaps the most fiercely debated and the least understood. Letters from our readers discuss this topic *ad infinitum*, yet it is only an occasional correspondent who reveals a clear conception of the problems involved. Unfortunately, there are many inconsistencies in the establishment of disc prices, recognized by the manufacturer as well as by his critics, yet which cannot readily be corrected. Not infrequently our correspondents rebuke us for not taking up cudgels for lower prices, but they fail to realize that prices in themselves are only a factor of investment in records. As in any investment, the real question is whether the yield, or interest on one's money, is good, and whether it can be depended upon to continue for a certain number of years. There are discs on the market which cost fifteen cents and others that cost two dollars and a half. What are the qualities of the fifteen-cent record? How long can it be played and how long will one want to play it? What is its effect upon one's musical growth? The same questions apply to the other disc, which while more expensive in the beginning may prove to be very much the less costly in the end.

In reviews and articles we have endeavored to judge each record by itself. Just as the bases for musical criteria are different in different types of records, so the standards of worth must be different.

It is encouraging to find others advancing the same thought. Mr. Compton Pakenham, the alert

and far-ranging editor of the record review department appearing regularly in the *New York Times*, attacks it in his article August 3rd.

"The complaint of more than one correspondent dealing with the matter of prices or records is thoroughly appreciated. As has been frequently stated, it requires a small fortune to establish and maintain anything like a comprehensive library of records. Nor is an attempt in this direction made any easier by the frequent additions. This has been even more accentuated recently since foreign pressed records have come out of the class of rareties. Present conditions have resolved the question into one of what to take out of a large list. But this does not settle the difficulty of price. As there is no immediate likelihood of there being any reduction in the better class of records, two companies having only recently raised their rates, the only outlet that can be suggested is in another direction. A search through the catalogues without going to the celebrity selections will disclose a surprising amount of good music, creditably played, at half and less than the more elaborately featured numbers.

"In this regard an article in the June number of The National Phonograph Review (sic), a Boston monthly, gave a comprehensive list of records bearing black and other lower priced seals, which could be included in the collection of the most demanding and require no apology."

(The article referred to is "Bargain Counter" by Roy Gregg in our June 1930 issue. Mr. Pakenham is a little vague concerning our title, but his comment is nonetheless appreciated.)

Searching the black lists, however, is only one method of practicing judicious record investment. There are bargains in \$2.00 and \$2.50 discs as well as in those for 75c and \$1.25. There are some musical works and some recorded performances that would be cheap at any price.

Many record buyers are singularly self-centered, often to the extent that they are violently annoyed by the manifestoes of other wings of the phonographic party. One of the letters in this month's correspondence column touches on the whims of "phono-cranks," although the "historical fanatics" at whom D. H. D. smiles are no less sincere than he, nor do they derive less pleasure from their discs. Yet his amusement is not entirely unjustified, for surely there is no extreme to which the connoisseurs of "out-of-print" discs will not go. The fanatical quality—and particularly the exhibition of purely collecting manias—is a tremendous handicap to the general development of phonography. The faddists are a very small minority today (fortunately, I think), and if they oftentimes command more attention than their forward-looking bretheren it is because they are more energetic and voluble.

Among the better balanced element of the phonographic public there is still small common ground of interest and taste. A few days ago an enthusiast of the old school visited the office and talked needle track alignment, dynamic levelling of instruments, and such points, all of which would probably be so much Esperanto to the average American record buyer. In this country there is too little emphasis on technical points; I am inclined to believe that in England there is too much. One collector buys discs almost wholly on their recording qualities; another on their purely musical qualities. The manufacturer is confronted with an almost incalculable variety of demands to take into consideration.

A glance at the releases of a single month—those reviewed in this issue are quite typical—shows how well the diversity of tastes has been recognized. THE PHONOGRAPH MONTHLY REVIEW attempts to cover the same range of interests, with news value, musical significance, and the number of persons likely to be interested the bases by which the proportionate attention paid to each interest is to be determined.

A publication of this kind and at this stage of progress must be primarily expository. The best articles are those which are confined strictly to a certain portion of the recorded repertory, classify it, analyze it, and give the novice some indication of what enjoyment and cultural values it holds for him. In reviewing current releases of any significance it is not sufficient to make a flat statement that the record is good or bad. The music, its form and qualities, information on the composer and incidents of its composition, anything that gives a better understanding of the work is pertinent. In a larger work, if it is to be given the attention it merits, there is a bulky cargo of material bound up with the piece and its recorded performance,—material which an endeavor is being made to embody in the "longer reviews" as distinct from the notes of briefer mention.

The staunchness with which the sale of the better class of records weathered the recent general business depression, and the elasticity with which it is already anticipating the banner season to come, is convincing testimony to the soundness of the demand for fine recorded music. But as yet the vast bulk of material available is only ore—essentially rich, but often crude. The nature of the public's support will determine the quality of the refining process. In the end the public gets very much what it wants. If those who are interested in the highest musical types and qualities fail to make tangible expression of that interest, they have no one to blame but themselves if the brave experiments already made are not repeated.

Contributors To This Issue

R. P. BLACKMUR, Cambridge, Massachusetts, was formerly an editor of the *Hound and Horn*. He is a frequent contributor to the *New Republic* and *New Freeman*, and is the author of one of the articles in the recently published anti-Humanism symposium, *Critique of Humanism*.

RICHARDSON BROWN, Waban, Massachusetts, is the editor of a new record review column in the *Musical Leader*.

W. S. MARSH, Providence, Rhode Island, is the principal American authority on recorded Spanish and Spanish-American music, and the author of *Musical Spain from A to Z*.

PETER HUGH REED, Kew Gardens, Long Island, is one of the leading phono-musical critics. His articles and record reviews have appeared in *Musical America*, the *Etude*, *Disques*, and many other journals. He was one of the first, if not the first to broadcast record reviews.

WILLIAM HENRY SELTSAM, Bridgeport, Connecticut, reviewed the Stokowski recording of Stravinski's *Sacre* in the June 1930 issue. His article on *Petrouchka* was published last month, and his notes on *Apollo* will appear in an early issue.

From the Río Grande to Cape Horn

By W. S. MARSH

A survey of the recorded music of Latin America

BELOW the Southern boundary of the United States there lies a vast territory, to a consciousness of which we are just beginning to awaken, especially since Col. Charles Lindbergh's airplane tour of its northern portion. The countries comprising this territory have progressed tremendously during the past decade, in population, in commerce, in education, in science, in literature, and in all the arts. Although they are our neighbors, and purchase from us immense quantities of merchandise, to many they are more truly "foreign" than if separated from us by an ocean.

But we are beginning to learn more of these neighbors over whom shines the Southern Cross. Our interest is becoming intrigued; and those who can are setting out to learn still more by actual visits—and there are many points of interest to the traveler. Furthermore, an extensive program of building good roads has been laid out, to make travel easy for the motorist.

As an agent for increasing sympathy, knowledge and understanding, Music again comes as an Ambassador of Good Will; for as we listen (if music is anything more to us than "a plaything for women and a pastime for men"), we are led almost inevitably to inquire, "What of the people who are responsible for these melodies, harmonies, and rhythms?" And as we listen sympathetically, we can, perhaps, sense the beating of their hearts, the stirring of their minds and souls, if we heed the inclination to learn more about them, their history, their traditions, and their aspirations: For Man and Music can never be separated.

And so we turn again to our old friend, the phonograph, that, though we are perchance forced to remain at home, yet we may listen to some of the music of Latin America. Although we look in vain for recordings of the most important and significant compositions, by the many and brilliant and talented composers, there is still much of interest in the folk songs, dances, and lighter composed music, that is melodious and entertaining.

Brazil was settled by the Portuguese, and Portuguese is the language that prevails there. In Guadeloupe, Martinique, and Haiti is found the French influence. But Spaniards settled all the other southern countries and gave them their language. One would, therefore, naturally expect to (and does) find a Spanish flavor in some of this music. The Indian, except in a few localities, had made little impression musically, as the pentatonic scale upon which his melodies are built makes

for uninteresting monotony. Curiously enough, the ubiquitous Negro has exercised the strongest influence, especially in rhythm. But the people of Latin America have not been slavishly dependent on others: Out of loneliness and suffering they have evolved a music all their own—a new and different language of song and melody.

Let us, therefore, step across the Río Grande, and see what we can discover in our neighboring country, Mexico.

By some it is thought that the primitive people of the Americas came over from Asia; others believe them to have originated and developed where the white man found them. Be that as it may, when the Spaniards descended on Mexico they found a civilization that had been in existence since before Christ walked the earth—a civilization that was well governed in civic and social life, with an excellent moral code, and a religion that, although disfigured by horrible human sacrifice, sufficed the particular temperament of the people better, perhaps, than that which was forced upon them as a substitute. Here mathematics, chronology, writing, architecture, and sculpture were in a well-advanced state. Of the various peoples found in this vicinity, the Aztecs were the most dynamic and aggressive, but though they dominated, they intermarried with, and assimilated the best in knowledge and culture of the peoples whom they brought under subjection.

We cannot help but regret that this remarkable civilization should have been extinguished by such bloody butchery as history has recorded. Nevertheless, we must not forget that the Spaniards, far from home, among hordes of (to them) savages, may have considered necessary the methods used to gain control of the country. The *conquistadores* were not by any means merely plunderers. They too suffered and died—for what to them appeared to be right. They performed an incalculable service by bringing seeds and domestic animals into the country. Without their persistent efforts, it is difficult to estimate how long both North and South America would have been closed to the white races. So inextricably has Spain been connected with the earlier development of the two continents that her music, and the music of the regions where her culture has impressed itself, ought to hold an intense interest for us.

And so we find in Mexico today people of unadulterated Spanish blood; the half-breed (*mestizo*), descendant of white and Indian; and the full-blooded Indian. There is also an admixture of Negro blood.

In introducing the music of Mexico, I am *not* going to start with *La Paloma* and *La Golondrina*, beautiful though they may be, as these songs are well known to nearly everyone; but I shall start with some of the less familiar songs and dances (folk and composed)—little songs about flowers, birds, trees, fountains, lovely maidens and their charms—all the beauties of the commonplace things of life translated into words and melodies. There is a touch of sadness to many of these songs—not the sadness of melancholy, expressed by dismal chords and lugubrious rhythms, but rather a wistful pathos that is not depressing to the listener.

In regard to the records, I would call attention to the fact that they are not ordinarily carried in stock by the dealer. If you live where there is a Spanish colony, you will probably find there a little music store which carries a stock of Spanish and Latin American records; otherwise, your dealer will have to order them for you.

With the passing of the acoustical recording, many of the discs have disappeared from the catalogs, and they are not being re-recorded. I am therefore omitting several interesting records which I have in my library, as they are no longer obtainable.

The Mexican Ministry of Education has started to collect and popularize the folk songs of the country, as they are being rapidly crowded out by the modern music. On Victor 79176, the chorus of the Secretary of Education sings two of these songs: *Las Mañanitas* — “The Little Mornings.” This is the type of song sung by young people on their way home from an entertainment, in the “small hours.” On the other side of the disk is *La Paloma Blanca*—“The White Dove,” by the well-known composer, Miguel Lerdo de Tejada, sung by the mixed chorus of 35 voices, unaccompanied. This disk is really a fine example of choral recording. This same chorus has also recorded the song so popular in revolutionary periods that it has been called “the Mexican Marseillaise”—*La Valentina* (Victor 79242). The song is not very war-like as to the music, which is a quiet melody in triple time. Neither have the words a bloodthirsty theme, as they tell the story of a wandering drunkard, as he repeats it to a girl named Valentina. On the other side of the disk the chorus sings *La Peregrina*—“The Pilgrim,” by R. Palmerin, one of the typical songs of Yucatan.

From Lower California comes *A la Luz de la Luna* — “By the Light of the Moon” (Victor 79238), which is apparently a variation and amplification of the folk song by that name.

In the towns and cities there are little bands of street musicians called *mariachis*, who go about singing, and playing on violin, guitar, a crude kind of harp, etc. They do not give a very artistic performance, but perhaps you would like to hear one of them—Mariachi Coculense Rodriguez, on Victor 79413. This disk has *El Camino Real*—“The Highway” on one side; and *El Durazno*—“The Peach Tree” on the other.

A folk song that I have found very popular with all who hear it is the *corrido*, *Soy Virgencita*—

“I’m a Little Maiden” (Columbia 3390-X). *Corrido* means “an event of the time,” and should not be confused with *corrida*, the word for “bullfight.” The *corrido* is a topical ballad dealing with some happening in the everyday life of the people. Many of them originate in the *pulquerias*—drinking shops selling nothing but pulque, an intoxicating drink obtained from the *maguey* plant. There are many of these *corridos*, some of them quite interesting. Among them may be mentioned *Hermosas Fuentes*—“Beautiful Fountains” (Columbia 2556-X); and *El Adolorido*—“The Mournful One” (Columbia 2559-X), the latter by Alfonso Esparza Oteo, a popular contemporary composer.

A lovely little folk song from the State of Michoacan, *Adios, Mariquita Linda* — “Farwell, Lovely Mary,” is sung as a duet on Victor 79034. Among other folk songs may be mentioned *Te Vengo a Decir Adios*—“I am Come to Tell Thee Farewell” (Columbia 2626-X); *Una Noche Serena y Oscura*—“Dark and Quiet Night” (Victor 46406) sung as a duet with guitar accompaniment, and illustrating this typical use of the guitar; *Uy Tara Lala* (Victor 81915), an odd song from the lowlands along the coast (*abajeño*); *Güüri, Güüri* (Victor 79363), a Yaqui song from the northern cattle country; and *El Novillo Despuntado*—“The Bull with the Blunted Horns,” (Columbia 2567-X), one of the many gay little *canciones*, which is the word commonly used for “song.”

The tango rhythm is found in many Mexican songs, which are called *danzas*. This same rhythm (a dotted eighth note followed by a sixteenth, constituting the first beat in a measure of 2/4 time) is also found in the Cuban *habanera*, the Brazilian *maxixe*, the Porto Rican *danza*, and the Argentine tango. Friedenthal states that this rhythm originated in a grotesque Negro dance called the *tango*; but this, of course, had little in common with the Argentine dance by that name. An extremely popular song in *danza* form is Esperon’s *La Borrachita*—“The Little Tippler” (Columbia 2220-X), a soprano solo with orchestral accompaniment. Jesse Crawford has also recorded it as an organ solo (Victor 21111); the vocal version gives a better idea of the composition. An older *danza*, but one very typical, is *La Perjura*—“The Perjured One” (Columbia C-2689), by M. Lerdo de Tejada. This is an acoustical recording, but it is still retained in the catalog. Another especially pretty *danza* is *Adios a Guadalajara*—“Farewell to Guadalajara” (Victor 78566).

A graceful, lively dance from the State of Jalisco, but popular all over Mexico, is the *jarabe tapatio*. (The Jaliscans are also called *tapatios*.) In this dance, a man and girl perform various steps before and around each other. The gentleman wears a huge *sombrero*, which he throws to the ground, and the girl dances in and around its brim. At the end of the dance, she picks up the hat and places it on her partner’s head. On Victor 46569 there is a medley of *Jarabes* played by a Mexican orchestra, which gives a very good idea of the music of this dance.

There is almost no biographical data available concerning Mexican composers. Julian Carillo, composer, artist, and conductor, and developer of the "Thirteenth Tone," has been brought to our attention lately through the recording of his *Pre-ludio a Cristobal Colon* (Columbia 50216-D) (See THE PHONOGRAPH MONTHLY REVIEW, June, 1930).

Manuel M. Ponce, beloved composer and pianist, who spends much of his time in France, is best known for that delightful little song, *Estrellita*—"Little Star" (Victor 78807). There have been several recordings made of this song by various companies and artists. *A la Orilla de un Palmar*—"Beside the Palms" (Victor 1181) is not so well known in this country, but is also very pleasing. *Serenata Mexicana* (Victor 79238) is written in the style typical of Mexican serenade.

Miguel Lerdo de Tejada, pianist and composer, and director of the Coro Tipico Mexicano, whose *La Paloma Blanca* and *La Perjura* have already been mentioned, is the composer of many popular songs, among them the waltz, *El Faisan*—"The Pheasant" (Columbia 2509-X).

Alfonso Esparza Oteo is the composer of the exceedingly popular *Mi Viejo Amor*—"My Old Love" (Victor 79291), which has been recorded so many times. He is also the composer of the *canções*, *Mi Gusto Es*—"It is My Pleasure" (Columbia 2567-X); and *Las Tres Palomas*—"The Three Doves" (Victor 46024), the latter being especially attractive. His *Adolorido* has previously been referred to.

Eduardo Vigil y Robles, another prominent contemporary composer, is the writer of *Las Cuatro Milpas*—"The Four Cornfields" (Columbia 2556-X) an attractive waltz *canción* which has achieved much popularity.

So far as the writer knows, Maria Grever is the only Latin American woman who has attained success as a composer. From a musical standpoint, her compositions are very well constructed. Perhaps the best known of these is the tango *canción*, *Jurame*—"Promise Me" (Columbia 3246-X). Among her other recorded compositions are the *canción*, *Loca, Loca*—"Mad, Mad" (Columbia 2383-X); the tango *canción*, *Todo por Ti*—"All for Thee" (Victor 78952); and the waltz *canción*, *A Una Ola*—"To a Wave" (Victor 46274), one of her later efforts.

Another prolific young composer is Belisario de Jesús García, who has written many songs in the fox-trot rhythm. *La Canción de la Escoba*—"The Song of the Broom" (Victor 78605) will serve to illustrate this composer's style, as most of us are only too familiar with the fox trot.

Ignacio Fernandez Esperon, popularly known as "Tata Nacho," is a young entertainer and composer whose works today are in much demand. He has recently recorded three of his own compositions on Victor 46384: *La Culebra*—"The Serpent"; *Joliana*; and *El Arrepentido*—"The Penitent." His droll rendition of the two latter songs makes it easy to understand his popularity as an entertainer. Besides *La Borrachita*, already mentioned, he is the composer of *El Chilpayate*—"The

Cricket" (Columbia 2628-X); *La Guayaba*—"The Guava" (Columbia 2628-X); *Que Triste Estoy*—"How Sad Am I" (Victor 79034); and *Dime Ingrata*—"Tell Me, Ungrateful One" (Victor 46024). These songs are characteristic Mexican melodies, in which the composer shows a real gift for melodic invention. Esperon has also been engaged in collecting and popularizing folk songs for the Ministry of Education.

One might go on almost indefinitely naming attractive songs by various Mexican composers, such as *Canción Mixteca*—"Mixtecan Song" (Victor 81915), by Jose Lopez Alvarez; *El Suspiro*—"The Sigh," a whimsical *canción* by Lauro U. Uranga; a charming serenade, *Uruapan Hermosa*—"Beautiful Uruapan," and a waltz *canción*, *Una Mañana de Horas Negras*—"A Gloomy Morning," two songs by Ignacio M. Valle which have recently been very popular, both recorded on Victor 46359. But those enumerated will be sufficient to give an idea of the variety and attractiveness of Mexican music. As before stated, all these are folk songs, or light compositions of a popular nature. I have been unable to find that any of the efforts of the more serious composers have been recorded.

(The concluding section of Mr. Marsh's article will deal with the recorded music of Caribbean and South American countries.)

Victor Symphonic Awards

Announcement of the judges' decision in the Victor contest for the best symphonic work by an American composer, was planned for last fall, but owing to the large number of meritorious manuscripts submitted and the extraordinary care exercised by the board of judges a final choice was not made until August 15th. So close were the leaders that a decision was made to award five \$5,000 prizes instead of the single \$25,000 grand prize. Three of the winners are already well-known; the fourth—two of whose compositions drew awards—is less familiar to the public.

The prize-winning compositions were as follows: *Sights and Sounds*, and *Abraham Lincoln*, by Robert Russell Bennett, who like many other composers of the younger school has studied with Naida Boulanger at the Fountainebleau school in France. A *Symphony* by Louis Gruenberg, composer of *The Daniel Jazz*, *Enchanted Isles*, and other works frequently played in concert. *Helvetia* by Ernest Bloch, whose symphony—*America*—won the *Musical America* prize a few seasons back. A *Dance Symphony* by Aaron Copland, one of the more significant names in the younger American school, whose *Music for the Theatre*, *Organ Symphony*, and *Piano Concerto* have attracted widespread attention.

The Board of Judges (Rudolph Ganz, Serge Koussevitzky, Olga Samaroff, Frederick Stock, and Leopold Stokowski) reported that the general level of merit in the works submitted was exceptionally high. Under the terms of the contest they had the right to award the prize money to any project devoted to the development of creative music in America. They therefore suggested, in recognition of the magnificent efforts of the four winning composers, and to assure them the security and leisure in their work of composition for at least a year, that the sum of \$5,000 be awarded the works of these men—outstanding in creative musical work in this country.

It is planned to present the composers and excerpts from their works in a broadcast program to be given over a nationwide hook-up of the National Broadcasting Company sometime during the coming season. Recordings of the works undoubtedly will soon follow.

The Victor Symphonic Contest was the second of two contests conducted by Victor for American composers. The first, planned to discover the best instrumental work in the popular field, was won by Thomas Griselle with *Two American Sketches*, and Rube Bloom, whose *Song of the Bayou* took second place.

The Ballets of Igor Strawinski

By WILLIAM HENRY SELTSAM

2. The Firebird

IT was the originality and vitality of Strawinski's *Fireworks* that prompted Diaghileff to commission him to compose a ballet on the legendary theme of Kostchei the Immortal. Rimsky-Korsakow had composed an opera by that name and the Russians (Karsavina and Theodore Kosloff in London) had danced the brief supplementary story of the Firebird and Prince Ivan to music by Tschaikowsky. Instead of stressing Kostchei as the principal character, however, Prince Ivan was magnified and the Firebird was a sort of "guardian angel" over the Prince while he was seeking the hand of a beautiful princess.

What Strawinski gave us in the line of music stands the test of time, perhaps more so than *Le Sacre du Printemps* will. It is to be regretted that one does not have at least an occasional chance to see the stage production of this charming and colorful ballet. Since the visit of the *Ballet Russe* to this country in 1916, when Leonide Massine (now with Roxy's establishment in New York) danced the role of the Prince, there has been no production. It is still in the repertoire of the Diaghileff organization and there have been persistent rumors that that organization would return to this country for another tour, which, one trusts will not prove so disastrous financially as that of 1916. The Metropolitan Opera Company might do well to produce the *Firebird*, for it is certainly as melodious and colorful as *Petrouchka*.

The story is intriguing. In the night, Ivan Tsarvich, the hero of the legend, wanders into an enchanted garden (the first record of the composer's version for Columbia is the most complete version of this section and is very well recorded) when he discovers the Firebird. She is attempting to pick the golden apples from a silver tree. He captures her but foregoes his quarry when he is promised one of her glowing feathers as a reward, the feather being a talisman against all evil (the first part of Columbia 67600-D, the only recorded version of this adagio movement). The Firebird disappears and the night lifts. Ivan is really in the grounds of a large castle. He sees statues everywhere. Presently a group of thirteen princesses appear, shake the silver tree and scramble for the golden apples as they fall. They toss the apples about while they dance (second half of Columbia 67600-D. This is also recorded on H.M.V. D-1510). After Ivan steps from his hiding place the princesses dance a Khorovode, one of the most delightful sections of the ballet music, in fact, in all Strawinskiana.

With the full light of the dawn the princesses go into the castle. Ivan is about to enter the gate

of the castle when a horrible din of discordant music and bells greets the ears. Ivan is confronted with a grotesque horde of freakish monsters, followed by the King Kostchei himself. Kostchei tries to bewitch Ivan and turn him into stone. Suddenly it dawns on Ivan that all these statues he has seen are humans turned into stone and kept in bondage by this great ogre. Ivan, protected by the Firebird's feather, seeks her aid. She comes to him, causing Kostchei's power over him to be broken, and compelling both the King and his motley band to break into a furious dance (*Danse Infernale*). While the dance is in progress, the Firebird tells Ivan that Kostchei's soul is imprisoned in a huge egg, which, if broken, would cause the soul to unite with the King's body and cause his death. She discloses the hiding place of this egg and at the height of the exciting dance, when Kostchei's subjects are dropping from exhaustion, Ivan dashes the egg to the ground. Kostchei falls dead.

The castle vanishes; the stone statues become human; all of Kostchei's victims are liberated. As Ivan receives the hand of the most beautiful of the thirteen princesses, the Firebird soars upward and disappears, her mission completed (this finale is recorded on the Edison-Bell and Columbia versions only, for some obscure reason being omitted from the Stokowski Victor set).

The complete ballet has never been recorded, but the composer's version includes the complete suite with the "Supplications" and "Dance of the Golden Apples" (second record) added. Incidentally, Strawinski's set is the *only* complete version of the orchestral suite. The Stokowski set leaves out the 7/4 music of the finale and the Edison-Bell is cut in the Introduction, the *Danse Infernale* and the *Berceuse*. While the Defosse (Edison-Bell) reading is essentially a ballet reading, the tempos are often taken too slowly, for instance, the *Danse Infernale* from which he likewise curiously omits the first sixteen measures of music in 2/4 tempo. On the other hand, Stokowski drags his "Dance of the Princesses" (the Khorovode on part two) so that the last nineteen measures are carried over to part three, thus breaking up the entire set (his old acoustical version got it all in one side). That break also causes trouble in the *Danse Infernale* and the *Berceuse*. Aside from the better Stokowski orchestra, the Strawinski set is the most interesting for the general music lover. Possibly in the future Columbia may record the missing portions of the ballet so as to give us the complete ballet recording.

The *Firebird*, next to *Petrouchka*, should be of great interest to the musically inclined person. The former probably has the more contrasting music of the two: we have the graceful and beautiful melody of the Khorovode, the Berceuse and the Finale; we have the music of the *Firebird's* dance which is more of a description of movement than being descriptive of the *Firebird*; and then we have at the other extreme the descriptive music of the terribleness of Kostchei and his followers. When we listen to this oldest of Strawinskian ballets we marvel and rejoice at the ability of the phonograph to give them to us for personal study and enjoyment.

3. Pulcinella

WE have only a fragment of *Pulcinella* in recorded form, if we speak in comparison to other recorded Strawinskiana. *Pulcinella* was performed for the first time by the Diaghileff organization at the Opera, Paris, on May 15, 1920. The choreography was by Leonide Massine and the scenery and costumes, by the noted Picasso. *Pulcinella* was danced by Massine, Pimpinella by Karsavina, Prudenza by Tchernicheva and Rosetta by Nemtchinova (Mordkin's guest partner in America a year or so ago). Even old Cecchetti stepped out of his old age and created a new part—that of the Doctor.

Strawinski did not compose the melodies of the ballet—they were borrowed from Pergolesi (1710-1736), but Strawinski's scoring—need one comment? *Pulcinella* is another wonderful example of Strawinski's amazing skill at instrumentation. It abounds in syncopations and beautiful colorings as one may judge from the recorded fragment (Columbia 67694-D).

The subject of *Pulcinella* was taken from a manuscript found at Naples in 1700, which contained a large number of comedies. The particular episode used in the Strawinski-Pergolesi ballet was entitled *Four Similar Pulcinellas*. The story, somewhat vague, is as follows:

All the young girls in the country are in love with Pulcinella; the young fellows, pricked with jealousy, try to kill him. At the moment when they think they have accomplished their purpose, they borrow Pulcinella's costume to present themselves to their sweethearts. But the malicious Pulcinella has had his intimate friend take his place, and this substitute pretends to die from the hands of the assassins. Pulcinella himself takes the dress of a sorcerer and brings his double to life. At the moment when the young swains think they are relieved of him and go to visit their loved ones, the true Pulcinella appears and arranges all the marriages. He weds Pimpinella, blessed by his double, Fourbo, who in turn appears as the magician.

The *London Times*, reviewing the English première at Covent Garden, remarked: "We are not sure as to what the story actually is, and do feel pretty sure that it does not much matter. The ballet is primarily a means of showing us what vitality and charm there is in music which most of us had forgotten. Strawinski puts on the magician's cloak to resuscitate Pergolesi, just as Pulcinella on the stage puts on the magician's cloak (we did not quite make out why) to resuscitate other Pulcinellas."

The score calls for two flutes (second flute interchangeable with piccolo), two oboes, two bassoons, two horns, trumpet, trombone, and solo quintet of strings, and the usual strings—a scandalously small Strawinskian orchestra! However, Strawinski has worked out the music very cleverly. Most of it is re-scoring, yet the composer achieves the utmost effect with the simplest means.

The recorded disc (conducted by the composer) consists of the Duetto, the Minuetto and the Finale. The Duetto, in 2/4 tempo, abounds in syncopations as does the Finale. The Minuetto is as beautiful as it is cleverly constructed and orchestrated, though always of the same simplicity, which is certainly the essence of good technique.

(Mr. Seltsam's final article in the Strawinski series will deal with Apollo.)

PHONOGRAPHIC ECHOES

Basil Cameron; Issai Dobrowen

Again the phonograph steals a march on the concert hall. The conductors announced for the next season of the San Francisco symphony are Basil Cameron for the first half, and Issai Dobrowen for the remainder. Both men are making their first conductorial appearances in this country, but both are already known through their recordings to the alert phonophile.

Cameron has been conductor of the Harrogate and Hastings Municipal orchestras (England), and a guest with many of the leading European orchestras. Brunswick issues his performance of Dvorak's fourth ("London") symphony, analyzed by Dr. Vojan on page 316 of the June 1929 issue, and reviewed on page 170 of the February 1930 issue. Dobrowen's recording of Grieg's Symphonic Dances, Op. 64, is issued under the Odeon label (reviewed on page 168 of the February 1930 issue), and one of his violin compositions is released this month in a recording by Max Rosen for Brunswick (reviewed elsewhere in this issue).

Brunswick Topics

Comments on our contemporaries in the phono-musical field should not fail to include one of the liveliest and most attractive of phonographic house organs, *Brunswick Topics*, which has recently gone in for modern type faces with a fine flourish. It is intended for the public as well as for the dealer, and runs brief but diverting notes on current Brunswick releases and the activities of Brunswick artists. Mr. J. E. O'Bryon of the Brunswick publicity department has a deft sense for material of news and human interest, giving the *Topics* a blithe air that is far removed from the stodginess or amateurism of most house organs.

Celebrities and Their Favorite Records

(It was suggested some time ago by one C. Fisher of Bronxville, N. Y. that it might be interesting to know the phonographic likes and dislikes of some of the musical and other great. Additions to this list will appear from time to time).

Mr. and Mrs. LAWRENCE TIBBETT write from their new Beverly Hills Home (where he is finishing the "New Moon") that the following records are among their favorites:

The Yvonne Printemps and Sascha Guitry Records
Strawinsky—"The Rite of Spring"
Wagner—Die Walküre
Schumann—E flat major Quintet
Beethoven—The Lenore Overture
Wagner's Tristan and Isolde
Franck—Symphony in D minor
Bach—Tocatta and Fugue in D minor—played by Stokowski
Paul Robeson's records and—
Ravel's Boléro by Koussevitsky

The 1930-1931 Phono-Radio Models

THE new lines of radios and phonograph-radio combinations announced by the leading manufacturers for 1930-1931 show an increasing interest in the attainment of pure and pleasing tone. A device for tonal color control is a feature of a number of the new models. Even more significant is that growing emphasis on the combination instrument. Not only the phonograph companies but practically all of the leading radio companies now issue the duplex instruments—some with automatic record changing devices. Radio men have come to realize essential kinship of their instruments with the phonograph. The dealer finds it a profitable source of income to augment his instrument sale by a constant sale of discs to the owners of combinations. In larger cities the demonstration of radios is handicapped by the excessively difficult receiving conditions and it is seldom that the tonal qualities of the instrument can be accurately appraised in a dealer's showrooms. Demonstration of the phonograph portion, however, exhibits the true tone in undistorted beauty.

Descriptive material on some of the new models, beginning with those issued by the leading phonograph companies, is given below. In some cases full information is not yet available or has not yet been released for publication. Where possible, list prices are given, but as these are subject to change, they cannot be guaranteed as accurate. In every case the price given does not include tubes. Prices are usually higher west of the Rockies.

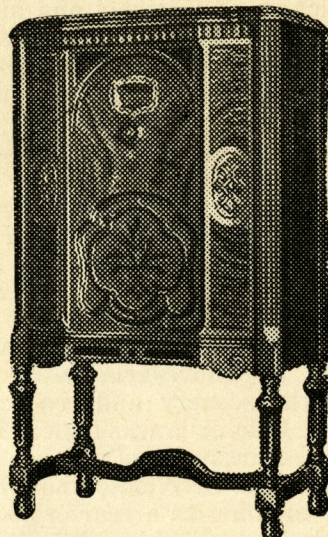
Readers who are interested in any of the various models can obtain further information and hear a demonstration of the instrument itself at the maker's local dealer. It is usually possible for responsible persons to have one installed for trial in the home so that it may be judged under the conditions under which it will be played.

Brunswick

A special feature of the new Brunswick instruments is the "Uni-Selector" Dial. All operating controls are located in the center of the control panel and consist of a switch and volume control knob mounted concentrically inside of a larger tuning knob. This one knob switches the set on and off, adjusts the volume, tunes in stations, adjusts antenna for local or distant reception, and—in the combination instrument—changes the circuit from radio to record reproduction. This single-hand control eliminates the necessity of employing two hands, eliminates sliding and noisy contacts and resistance wires, and keeps the tubes operating always at maximum efficiency for the best sensitivity and tone quality. Control is effected by varying the first coupling condenser, thus regulating the amount of energy transferred from the first to the succeeding radio frequency amplifying tubes. The total distance switch has a smooth positive action and does not detune the antenna stage, thereby assuring maximum selectivity and tone quality on either local or distant reception. A new illuminated horizontal tuning scale, calibrated in kilocycles with a larger range of vision and with provision for logging stations directly on the calibrated scale, makes tuning effortless and accurate.

The wood of the cabinets is matched American walnut veneer with two tone finish and artistic carvings on the front panel. Fluted corner panels add to its general beauty. There are two sizes of cabinets, a Low-boy (Model 15) somewhat similar to the older Model S-14, but with sloping front-corner panels and slightly greater depth; and a High-boy (Model 22), somewhat similar to the older Model S-21, but with French doors and a new design of fluted corner panels.

The chassis base (Style "B") is of unique design, a deep-drawn steel shell, 4 and 5/8 inches in depth, rectangular in form and measuring 11 by 15 inches. The power-transformer cover and screen-grid tube cover are also drawn shells, which greatly enhance the appearance and staunchness of the com-



Brunswick Model 15

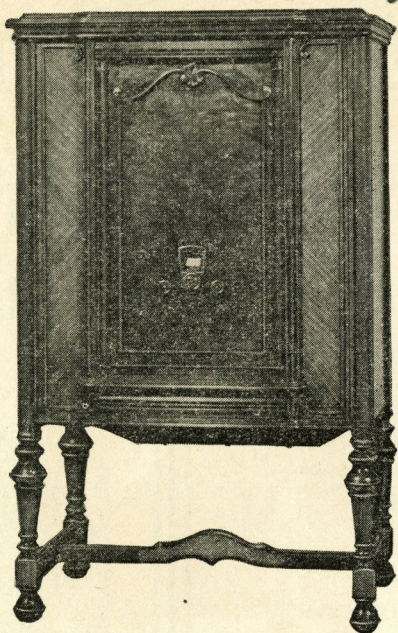
plete receiver. So successfully has the shielding been combined with the chassis construction that it is impossible to impair the operation of the receiver without maliciously intending to do so, and then only by resorting to drastic measure. All critical parts of the chassis are shielded and cannot be tampered with by the uninitiated, yet the service man has only to remove two bolts to have ready and complete access to all parts of the chassis.

The circuit consists of three-tuned screen-grid stages of radio frequency amplification and a linear power detector, using the screen-grid tube, resistance coupled to two '45 power tubes operated in parallel—a total of seven tubes, including the rectifier tube. The circuit makes a very efficient and economical receiver that consumes only 85 watts of energy from the house lighting circuit, or a cost of less than the operation of one and one-half 60-watt lights. Power unit and tuning unit are housed in a single artistically formed chassis, which permits a simpler and more direct wiring arrangement. Only two iron core transformers are used—the power transformer and the output transformer mounted on the speaker—and these are made extra heavy with a big safety factor to prevent any possibility of transformer trouble. The fixed condensers are made in Brunswick's own condenser plant and are said to be fully 25% stronger than the average. The voltage divider resistors are of the carbon rod and wire-bound type, and will stand large overloads without changing their resistance value.

A Brunswick-made speaker with 1 3/4 inch non-warpage voice coil and ten-inch rattleproof cone reproduces the music with a brilliance and timbre so realistic and effortless that the volume seems much less than it actually is.

There is a special tone control adjustment which is standard equipment on all of the new models. Through this adjustment, which is placed on the front panel directly below the operating control knob, the tone can be regulated to suit the fancy of the listener. The bass, the string section, or any part of the ensemble can be accentuated at will through a simple manipulation of this adjustment.

Model 42 combines an automatic Panatropie with the radio receiver, and is the result of three years' effort on the part of Brunswick engineering staff to perfect a fool-proof automatic device. It is capable of playing twenty standard-size records without attention. Further details will be available later.



Columbia Model 991

Columbia

"Tele-Focal" power detection is the underlying principle of the new Columbia models, a principle that guarantees accuracy, greater signal power, and establishes a uniform non-distorting sensitivity from one end of the dial to the other, and which enables the clear reception of distant stations on all wave-lengths through powerful locals, and without amplifying static. The "Tele-Focal" principle is particularly designed for the elimination of "dead spots", so annoying in many areas.

The new Columbia models offer also automatic volume control, accomplished with only one tube instead of the usual two, eliminating the necessity of having specially selected or matched tube-teams. To replace a tube, just another good tube is needed, not one that has to be factory selected.

The radio set is an eight-tube screen-grid receiver, A.C., operated directly from house current, 100 to 130 volts, 60 cycles. There are four tuned circuits using three CX-324 tubes in the R. F. stages, and one CX-324 tube in the detector—"Tele-Focal" power detection. There are two stages of Audio amplification, first stage resistance coupled using one C-327 tube, second stage in push-pull arrangement using two CX-345 tubes. There is an automatic volume control and tone level, long and short antenna control switch, self-perpetuating Mershon electrolytic condenser, phonograph pick-up terminals, free floating seven one-half inch diameter loudspeaker with special design fibre support at the center. Chassis and speaker are scientifically matched to produce perfect balance of tone, bass, and treble. The dial is illuminated and calibrated in kilocycles.

In model C-20 the dimensions are 36 1/2 inches high, 28 inches wide, and 14 1/2 inches deep. The cabinet is a Low-boy adopted from early English. There is a sweep front case with instrument board and speaker opening framed by molded top and bottom rails, and banked on each side with molded pilasters. The center treatment of the pilasters shows linen fold with carved quarter-foil ornaments at each end. The cabinet is walnut finish. Price, less tubes, \$145.00.

Model C-21 is a High-boy cabinet influenced by the early Carolean period (an English period between the years 1660-1688). There are carved pilasters leading up to the face of the case. The lines are accentuated by a dip in the apron and balanced by a carved frieze over the doors. The instrument board and speaker opening are reached through doors, the cabinet in open position retaining a finished and balanced appearance. A band-sawed straining rail gives motion to the entire case. Price, less tubes, \$185.00.

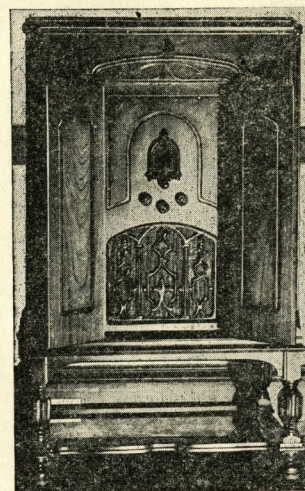
The instrument shown in the accompanying cut is Model 991, an automatic phonograph and radio combination, about which details will be available later.

Victor

Designed and constructed by a corps of radio engineers of the Radiola Division of the RCA Victor Company, the new Radiola Superheterodyne models have been created with improvements which are considered outstanding in radio set building, and which are capable of meeting all the requirements of the reception of modern broadcasting. The selectivity of the new models is said to be three times that of any previous Radiola Superheterodyne model. Through the reserve power created by the screen grid Radiotron tubes, the listener is able to reach out and obtain the programs of distant stations with sharply defined and clear reception.

The new models are encased in handsome cabinets of durable five-ply walnut veneer, carved with artistic decorative motifs, fitting them for the furnishings of any period. The construction has been designed to give the cabinets qualities of sturdiness, attractiveness, and good acoustical properties.

The improved engineering features of the new models comprise an improved electro-dynamic loudspeaker, to which the acoustics of the cabinet have been matched; the push-pull amplifier, making possible ample volume for any occasion and reduction of AC hum; the illuminated and magnified tuning dial, accurately calibrated in kilocycles for quick precise tuning; the volume control of new design, providing distortion-less control with maximum clarity; the local distance switch which in the local position permits the passage of a band of frequencies sufficiently wide to receive the utmost of broadcasts and in the distant position increases the sensitivity greatly at the same time that the band of frequencies admitted is narrowed down to enable clean separation of local from distant stations; and the improved filter design.



Victor Model 86

Model 80 has a lowboy type of cabinet, 43 inches high, 27 inches wide, and 14 inches deep. Models 82 and 86 are of the console type; the former is 48 x 27 1/2 x 17 inches, and the latter 46 x 27 x 18 inches. Each model uses eight Radiotrons, four of which are the screen-grid type, used in radio frequency, first detector and intermediate stages. Two UY-227's are employed in the oscillator and the power (second) detector, and two UX-245's are used in the push-pull power stage. There are nine tuned circuits, four of which are variable.

In Model 82 there is the additional feature of the new tone color control, permitting the adjustment of tone to the listeners individual desire. Model 86, which also possesses the tone color control, is equipped with the latest type and improved electric phonograph, including an automatic stop, constant speed induction disc motor, and a new "inertia" pick-up which marks a decided improvement in the reproduction of records.

The attractions and utility of home recording have prompted the Victor company to develop a simple and inexpensive home recording device to be incorporated in the new Victor Radio-Electrola. A new and special type of microphone has been perfected for this purpose. The records will have two playing surfaces of six inches and will be inexpensive in cost.

A simple and inexpensive home recording device has long been in demand, and the new Victor apparatus would seem well designed to fill this need. It will be available on the market sometime in September, and further details will be published as soon as they are available.

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| 67795-D
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67796-D
12 inch,
\$2.00 Each | MENDELSSOHN: Midsummer Night's Dream: Overture
In Four Parts
By Symphony Orchestra under direction of Elie Cohen,
Chef d'Orchestre, Opera Comique, Paris |
| 67793-D
and
67794-D
12 inch,
\$2.00 Each | MOUSSORGSKY: A Night on the Bare Mountain (Une nuit sur le mont chauve) In Three Parts
By Philippe Gaubert and Paris Conservatory Orchestra |
| | WITH: BIZET: L'Arlesienne: Adagietto
By Willem Mengelberg and Concertgebouw Orchestra,
of Amsterdam |

CELEBRITY RECORDS

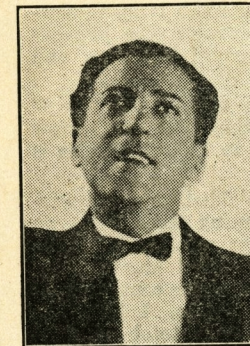
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|-------------------------------|---|
| 2249-D
10 inch, 75c | Andante (Cantilena) (Goltermann)
Tre Giorni (Siciliana From Nina) (Pergolese)
Violoncello Solos
Felix Salmond |
| 2240-D
10 inch, 75c | If Thou Wert Blind (Johnson)
Corals (Treharne)
Tenor Solos
Louis Graveure |
| 50235-D
12 inch, \$1.25 | Largo Espressivo (Pugnani)
Tempo Di Minuetto (Pugnani-Kreisler)
Violin Solos
Georges Enesco |
| 2238-D
10 inch, 75c | Scènes Alsaciennes Au cabaret (In the Tavern)
In Two Parts (Massenet) Instrumental
Symphony Orchestra under direction of Pierre Chagnon |
| 2239-D
10 inch, 75c | Scènes Alsaciennes Dimanche matin (Sunday Morning)
In Two Parts (Massenet) Instrumental
Symphony Orchestra under direction of Pierre Chagnon |
| 50237-D
12 inch, \$1.25 | Scènes Alsaciennes Dimanche Soir (Sunday Evening):
Alsation Air (Massenet)
Scènes Alsaciennes Dimanche Soir (Sunday Evening):
Retraite Francaise (Massenet) Instrumental
Symphony Orchestra under direction of Pierre Chagnon |
| G-50236-D†
12 inch, \$1.25 | Italian Serenade—In Two Parts (Hugo Wolf)
Instrumental
Fritz Stiedry and Symphony Orchestra |
| G-50238-D†
12 inch, \$1.25 | Iris: Dances (Mascagni)
Die Rantzau: Overture (Mascagni) Instrumental
Pietro Mascagni and Symphony Orchestra |
| 50239-D
12 inch, \$1.25 | Kolj Slavenj (How Glorious!) (Bortnjansky)
Zwei Alte Hochzeitslieder (Two Old Wedding Songs)
(Gretchaninoff) Vocals
Don Cossack Choir, Conducted by Serge Jaroff |

INSTRUMENTAL RECORDS

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| 2251-D
10 inch, 75c | Tales of Hoffmann: Barcarolle (Offenbach)
Organ Solo
Terence Casey
Funeral March of a Marionette (Gounod) Organ Solo
Quentin M. Maclean at the Shepherds Bush
Pavilion, Compton Theatre, Organ |
| 50240-D
12 inch, \$1.25 | Queen of Sheba: March (Gounod)
Polish Dance, Op. 3, No. 1 (Scharwenka)
British Broadcasting Company's Wireless
Military Band under direction of B. Walton O'Donnell |

To the young dancing set..
.. to the ones who enjoy

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at home—we suggest
the melodic sparkle
of dance music as
it can only be played
by ..



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The charm of the past
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"Three O'Clock In The Morning"

Waltz (Incidental singing by Ted Lewis)

"The World Is Waiting For
The Sunrise"

Fox Trot No. 2246-D

DANCE RECORDS

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|------------------------|--|
| 2246-D
10 inch, 75c | Three O'Clock in the Morning (Incidental Singing by
Ted Lewis) Waltz
The World Is Waiting for the Sunrise Fox Trot
Ted Lewis and His Band |
| 2259-D
10 inch, 75c | Confessin' (That I Love You)
Good Evenin' Fox Trots
Guy Lombardo and His Royal Canadians |
| 2258-D
10 inch, 75c | Bye Bye Blues
Under the Sun, It's Anyone Under the Moon, It's You
Fox Trots
Bert Lown and His Hotel Biltmore Orchestra |
| 2255-D
10 inch, 75c | Why Have You Forgotten Waikiki?
It's Easy to Fall in Love
Fox Trots
Ben Selvin and His Orchestra |
| 2254-D
10 inch, 75c | Little White Lies
Hittin' the Bottle (from "Earl Carroll Vanities")
Fox Trots
Ted Wallace and His Campus Boys |
| 2247-D
10 inch, 75c | Betty Co-Ed
Kitty from Kansas City
Fox Trots
Johnny Walker and His Rollickers |
| 2256-D
10 inch, 75c | Just a Little Closer (from Metro-Goldwyn-Mayer Picture
"Remote Control")
Live and Love To-Day (from Metro-Goldwyn-Mayer Picture
"Madam Satan")
Fox Trots
The Columbia Photo Players |
| 2241-D
10 inch, 75c | Where Can You Be? (from William Fox Picture "Cheer
Up and Smile")
Wonder Fox Trots
The Knickerbockers |
| 2243-D
10 inch, 75c | If I Could Be with You (One Hour To-Night)
Shout, Sister, Shout!
Fox Trots
Lazy Levee Loungers |
| 2242-D
10 inch, 75c | Shore Leave
Port Hole Blues Fox Trots
The Three Old Salts |

VOCAL RECORDS

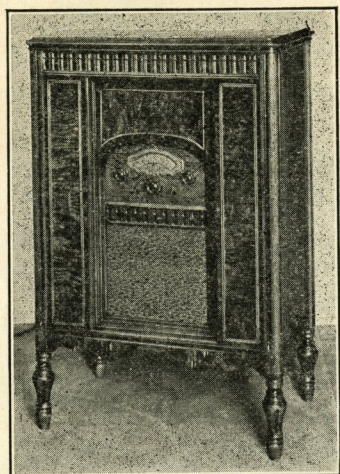
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| 2248-D
10 inch, 75c | Little White Lies
Nobody Cares If I'm Blue (from First National Picture
"Bright Lights")
Lee Morse and Her Blue Grass Boys |
| 2245-D
10 inch, 75c | To-Night
Just Forget
Art Gillham (The Whispering Pianist) |
| 2257-D
10 inch, 75c | So Sorry
How Long Is That Train Been Gone
Roy Evans |
| 2252-D
10 inch, 75c | My Pretty Quadroon
By a Window at the End of the Lane
The Happy Chappies, Assisted by The Ramblers |
| 2253-D
10 inch, 75c | Here Comes the Sun
Cheer Up (Good Times Are Comin')
Male Quartets
The Rondoliers |
| 2244-D
10 inch, 75c | The Raw Recruit; Mademoiselle from Armentieres
The Regular Army, Oh!
(Direction of Lt. E. A. Dolph) Capt. Jenna, 1st Tenor; Lt.
Raaen, 2nd Tenor; Lt. Whitney, Baritone; Lt. O'Flaherty,
Bass. |
| 2250-D
10 inch, 75c | Granny's Hielan' Hame—In Two Parts
Sandy MacFarlane |

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Columbia Phonograph Company, New York

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*Reg. U.S. Pat. Off.

Atwater Kent



Atwater Kent Model 75

The features of the current Atwater Kent line are all designed to stress the quality and character of tone, improvements and refinements which make the name, the radio with the "golden voice," a reality. Every sound that is broadcast comes in with infinite clarity due to the extraordinary frequency range of the new circuit. The set gives an absolutely natural reproduction of every musical instrument and every human voice.

The new quick-vision dial is a distinct innovation in appearance and mechanism. It is a wide, stationary, illuminated arc, above which moves a pointer when the station-selector knob is operated. The dial is graduated in kilocycle channels so that each division represents a station. Large figures from 60 to 150 indicate a kilocycle range from 660 to 1500 and every part of the tuning scale is plainly visible at all times. Behind the panel a compensating mechanism operates the pointer and automatically counteracts the tendency of the kilocycle scale to "bunch" closely at one end. This makes the scale uniform and permits the operator to pick out any station as easily as he would tell time by looking at a clock.

The new tone control provides four distinct shadings, permitting emphasis on bass or treble at will. This permits the listener to strike his own balance between highs and lows and to adjust the tone to his individual taste. Static and other electrical disturbances may also be reduced through this device.

The new set makes use of seven A. C. tubes and one rectifying tube: three screen-grid 24's; two 27's; two 45's power tubes, and an 80 rectifying tube. Other features are four condensers, posts for long and short antennae; dual volume control acting on both amplification and input, thus giving the best operation at a point near or far in relation to the station. The new circuit is specially improved for equalizing amplification of the entire broadcasting range. The new special detector circuit makes for far more flexible volume and increased clarity at full volume. A long-distance switch is included in the new set. In addition to the standard 60-cycle, A. C. set, there will also be a 25-cycle set, a D. C. set, and a battery set.

All four of the new cabinets are characterized by a general uniformity, designed and built to Atwater Kent specifications under the company's supervision. The design, finish and dimensions are such that any of them blend harmoniously with any kind of furniture or decorative background.

Model 70 Low-boy is 38 3/4 x 24 3/4 x 15 1/4 inches, finished in American walnut with matched butt walnut front panels. The speaker opening is curtained with rich, unobtrusive duotone fabric. List price, \$119.00. Model 74 Table 30 1/4 x 24 1/2 x 16 1/2, finished with matched butt walnut front, back, and top, and may consequently be placed anywhere in a room. List price, \$125.00.

Model 70 High-boy with sliding doors is 45 3/4 x 26 x 16 1/4 inches, finished in hand-rubbed walnut with matched butt walnut doors and front panels. List price, \$145.00.

The Radio-Phonograph Combination is Model 75, and its dimensions are 40 1/4 x 26 3/4 x 17 inches. It is finished in hand-rubbed American walnut with matched butt walnut doors and panels. The top is piano-hinged with an automatic support. There is also an ample record compartment. List price, \$195.00. The prices given refer only to standard 60-cycle A. C. sets.

General Motors

The long-heralded General Motors radio and combination instruments have been designed to stress the complete control of tone, rigidity of chassis construction, and beauty of cabinet design. The "tone selector" is controlled by a small knob beneath the tuning dial which manipulates an indicating arrow over a strip type indicator calibrated "bass" and "Treble." The tone shifts smoothly as the knob is manipulated. Keeping the indicator equi-distant between the two extremes brings about an equal distribution of both low and high tones.

The entire tuning scale is constantly visible, the "strip" type scale remaining stationary with the indicator arrow moving across it. A range of from 550 to 1500 kilocycles is provided.

The chassis is triple-braced, totally-shielded, and comprises four tuned radio frequency circuits, using three 224 type screen-grid tubes, a power detector stage using a 227 type tube, a first audio stage of resistance-coupled amplification using a 227 type tube, and a last audio stage consisting of two 245 type tubes in push-pull amplification. A 280 type full-wave rectifying tube is used, making a total of eight tubes.

All models are equipped with an electro-dynamic speaker of the most modern design, mounted on a sound baffle and matched to the set without distortion. An advance step in radio construction is the use of ball bearings supporting the four gang variable condenser, assuring the maintenance of correct position of the plates as well as increasing ease of operation.

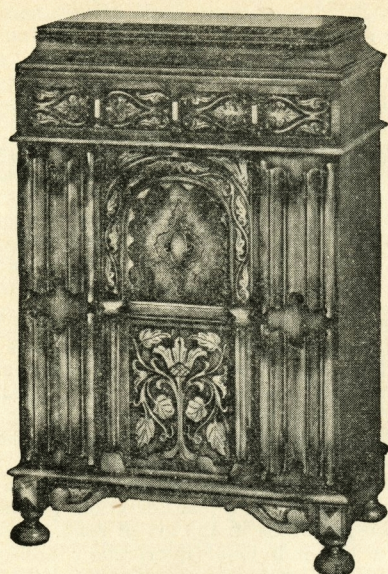
Five models are offered, all conforming to the traditional lines of fine period furniture. Model 120 is of Hepplewhite design, a simple graceful low-boy, 40 x 26 x 16 inches. List price, \$136.00. Model 130 is The Sheraton, a beautifully finished high-boy (48 x 26 x 17 inches) with a serpentine front, something new in radio cabinet design. List price, \$152.00. Model 140 is in Late Italian style, a high-boy with serpentine front, 50 x 27 x 19 inches. List price, \$172.00. Pick-up jacks for attachment of phonographic reproduction apparatus are provided in each model.

There are two combination models, in which special attention has been given to phonographic tonal qualities as well as to radio. There is control of volume over a wide range. A slow-speed, rubber-mounted turn-table motor and a specially dampened pick-up needle reduce extraneous noises to a minimum. The Tone Selector permits emphasis on bass or treble at will. Model 150 is the Queen Anne, 49 x 26 x 19 inches, with cabriole legs, and pronounced curves. List price, \$198.00. Model 160 is of Georgian period design, 50 x 28 x 18 inches, with cabriole legs decorated with carving, and a happy blending of curves with a tendency to massiveness. List price, \$270.00.

Zenith

The new Zenith line gives a special attention to its cabinets, believing that public prefers to possess an authentic reproduction rather than a haphazard or ambiguous design. Tudor period designs are faithfully reproduced, even to the woods and finishes. The linen fold pattern, so intimately associated with the Tudor period, is prevalent throughout the entire line. The various grains of walnut, birch, and redgum woods are used, permitting a variety of warm colorings and shadings. Doors and panels of Imported Australian Maple Butt and Italian Olive Burl add to the cabinets' beauty.

The new Zenith "70" chassis features an advanced screen grid circuit with linear power detection and double push-pull audio amplification which provides greater fidelity of tone and undistorted volume at any range. Nine tubes are used

*Zenith Model 75*

in all, including rectification, of which three are screen-grid: three 224's, three 227's, two 245's, and one 280. The speaker is of the syntonic-dynamic type (12 inches).

Model 71 is a low-boy console with full-length doors of arch design. Model 72, of unusual design, is equipped with the Zenith automatic tuning device concealed behind an upper right hand door. Model 73, also automatically tuned, presents a semi-highboy cabinet, while Model 74 is of the same design, but equipped with an automatic remote control device which permits the operation of the set from any part of the home.

The combination instrument, Model 75, is a striking semi-high-boy radio-phonograph featuring an automatic record changing device which provides thirty minutes of continuous transcription without the necessity of manually changing each record. Once the first record is started, each succeeding record automatically drops into place on the turntable, the tone arm automatically swinging up and off at the conclusion of each record, and down and on for each new record. The power of the set is automatically shut off while the changing of each record takes place. The operation of the device is so simple that even a small child can operate it without the slightest difficulty. List price, \$375.00.

Crosley

The Crosley Arbitrator Model, contains a sensitive and selective screen-grid, neutrodyne, power speaker A. C. set, and a phonograph which is concealed in the top and exposed when the lid is lifted. Dimensions, 35 x 23 1/2 x 14 3/4 inches. List price, \$137.00. The Amrad Sondo combination uses four screen-grid type 24 tubes, one type 27, two type 45, and one rectifier tube type 80. The speaker is the latest Amrad type 249 dynamic power speaker. There is an automatic volume control and two wells for records. Dimensions, 42 1/2 x 28 x 15 1/2 inches. List price, \$240.00.

Westinghouse

Westinghouse Model WR-7 is fitted with an electric pick-up of the low impedance type. The arm is new in design with added inertia to eliminate chattering. There is an automatic motor switch which is operated by the tone arm. Fifteen records can be kept in the storage compartment. An induction disc type electric motor is used. The radio set employs the superheterodyne principle and makes use of a preselector of two tuned circuits, a stage of screen-grid radio frequency amplification, screen-grid detector, two stages of screen-grid intermediate amplification, power detector, a push-pull amplifier, and a dynamic speaker—employing a special diaphragm with internal spider and "U"-shaped field magnet.

Fada

The Fada combination has a deluxe walnut cabinet of Italian Renaissance period design. The radio chassis features nine tubes (including three 224 screen-grids, three 227, two 245 push-pull, and one 280 rectifier); the "Flashograph," whereby stations are announced in lights by name perfectly tuned as dial is turned for stations; automatic volume control; pre-selector tuning; completely shielded chassis; and tone character control. List price, \$298.00.

General Electric

The combination instrument contains nine tubes and has a cabinet of early American period walnut. It is equipped with dynamic speaker, tone emphasize, and local and distance switch. Dimensions 45 x 27 1/2 x 18 inches.

Majestic

Majestic Model 233 is in Queen Anne period style, with side doors swinging back to reveal record book compartment. The top lifts on balanced supports for access to electric pick-up phonograph drive by noiseless electric motor. The chassis includes three stages of super-screen-grid radio frequency amplification, using type 24 tubes; screen-grid power detection requiring one type 24 tube; output stage is push-pull using two type 45's; power supply is type 80. Majestic Super-Colotura speaker. List price, \$245.00.

Stromberg - Carlson

Model 14 of the new Stromberg-Carlson line is a combination featuring an automatic record-changing mechanism, taking from twelve to fourteen records of either ten or twelve inch size to be played without any attention. The radio receiver uses three screen-grid tubes in the radio frequency stages, a 227 tube in the power detector, a 227 in the first audio stage, and two 245 tubes with push-pull. The electrical phonograph portion is unique in that it allows for easy rearrangement of selections while the records are being played. List price, \$645.00.

Philco

The Philco Concert Grand, the leader of the new Philco line, is a combination instrument with an extra large cabinet which occupies no more space than the ordinary receiver or phonograph on account of its receding sides which permit the instrument to fit into the corner of a room. There are two record compartments. The radio receiver is a model 96 screen-grid set with nine tubes, tone control, and automatic volume control. Two hinged doors conceal the radio controls and speaker grille, while the top cover lifts up to give access to the phonograph. List price, \$350.00.

Other Lines

Detailed descriptive material on other new lines has not yet been received, but some of the other lines that list combination instruments include: Browning-Drake, Clarion, Edison, Mohawk, Sentinel, Sparton, and U. S. Radio & Television Corporation.

Brunswick Low Price Portable

The Brunswick Radio Corporation announces a new low price portable, selling around \$16.00, that is claimed to possess unusual tone qualities and volume for a small instrument. It comes in a variety of colors to meet the popular taste for colorful fittings and should be particularly popular for sports and vacation use.

Heinrich Schlusnus—Master Singer

By RICHARDSON BROWN

IT was in 1926 that rumors from Europe began to reach the ears of American music lovers of a remarkable German baritone, who though eminently successful in opera was at the same time a lieder singer of surpassing attainments and whose interpretations of the great songs were worthy of the finest traditions of the past.

It was not until the fall of 1927 that this singer, Heinrich Schlusnus, made his first New York appearance at one of the unique Musical Forum concerts directed by Kurt Schindler. The occasion was a Heine evening, devoted to musical settings of the lyrics of this great poet. There was an introductory address by Deems Taylor, and then the evening was given over to such an exposition of art in its truest form that even to this day it stands out a very pinnacle among recitals of the type.

The program as already noted consisted of Heine lyrics set to music by Schubert, among others *Der Doppelgänger* and *Der Atlas* from *Schwanengesang*, the entire *Dichterliebe* of Schumann, which, contrary to the expressed wish of the singer that no applause occur until the end of the cycle, was interrupted by insistent demands for the repetition of *Ich grolle nicht*, and miscellaneous songs including Sinding's *Ein Weib* which was also repeated and Strauss' *Schlechtes Wetter*. The audience literally went mad with delight and many of the songs brought cheers. It was a refreshing innovation to hear a recital devoid of the truck which usually mars such occasions and the reception goes to prove that concession to the so-called popular taste is really unnecessary. Herr Schlusnus' next New York appearance was in the early part of 1929 and although the program itself was strictly of lieder, encores brought superbly Italianate renditions of such arias as *Zaza, piccola zingara*, and one of the *Largo al Factotum* from the *Barber of Seville* which for sheer vocal virtuosity has yet to be equalled in this decade at least. The severe illness of Herr Schlusnus' son, however, threw a pall over the entire concert and it was a great tribute to his courage that he went through with it. A few appearances with the Chicago Opera company presented him in the German repertoire rather than in the Italian which is his specialty and as is the case of so many German singers in this country he was unfortunately unable to create as great an impression as was consistent with the unusual quality of his singing.

Apropos of the second recital mentioned, it was my pleasure to have with me Miss Edith Heinrich, the daughter of Max Heinrich, one of the greatest interpreters of the lieder. She said that not since her father died had she heard such masterful understanding of the text and music of these songs. The American critics vied with each other in praise—W. J. Henderson saying that here was a lieder singer of the first rank, and Herman Devries, that anything more beautiful than his singing would be difficult to find. Constant references to this artist in the various magazines devoted to the phonograph mention his art in the most enthusiastic manner, and consider his voice and equipment one of the very finest for such reproduction.

Heinrich Schlusnus was born at Braubach on the Rhine. He gives credit for his vocal training to Louis Bachner, an American teacher active in Berlin, also coach to the great American soprano, Gina Pinnera. His studies began at Frankfurt, were interrupted by the war, but after a severe wound he returned to his singing and after two years at the Nuremberg Opera he was summoned to the Berlin Staatsoper by Count Huelsen-Haessler, where he became rapidly recognized as Germany's leading baritone. Not only are his

operatic appearances gala nights at the opera but his appearances on the continent in the more intimate recital field have made him one of the foremost concert singers. His repertoire not only comprises the great German songs but also the moderns and the works of many foreign composers in Italian, French and German, as well as English.

Any consideration of the phenomenon of a really great lieder singer at this particularly barren time in world music should bring with it a consideration of the art itself. There is nothing obvious in the art of song. It is absolutely dependent on the individual interpreter's ability to merge himself completely with the composer's intention at the time of composition. It must enter into his being as an entity. When the song is sung it must be as for the first time, though months of careful preparation are often behind it. A radiant recapturing, a spontaneous outpouring of emotion is the vital point in song projection that so many singers entirely miss and then wonder in what their failure to differentiate between different types and modes of songs lies. Each song is a little drama by itself, to be considered and worked out as such, and a similar means is at the bottom of the method of anyone who really sings songs!

I will pass without further comment on Schlusnus' career to a discussion of a few of his Polydor recordings. I have not attempted to analyse the songs but have tried to bring out a few of the salient points in them as well as certain features of the artist's interpretations which have time and again brought me such great pleasure as I have played over the records.

From Schubert's song-cycle *Schwanengesang* come *Der Doppelgänger* and *Der Atlas* (62643). The first, in which the subject of the song is confronted by his baser self, is a study in mood. This is created by the first bars from the piano and at the end it is sustained in the same manner. The artist expresses the doubt and anxiety of the subject and the intensely dramatic climactic passages are superbly sung, but at no time overpower the sound mechanism. It will be noted in this connection there is at no time a tendency to blast and the exquisite resonance of the mezza-voce passages are at all times of unprecedented beauty.

Der Atlas on the opposite side is probably the finest of the recordings cast in a dramatic mold. The song, which expresses the agony of Atlas as he supports the sorrow-laden world, is one of Schubert's greatest achievements. The piano contributes rather more than usual towards the general effect and its weight and dramatic emphasis goes a long way towards heightening the futility of Atlas' existence, dragging the sorrows of a sinful world upon his shoulders for an eternity. The singer mirrors the anguish of the unhappy man with an overwhelming sincerity and at each reiteration of the despairing "muss ich tragen" the hearer feels more and more the futility which the accompaniment has established. A change in this mood half-way through the song only throws the final anguished outburst more into relief.

This song, at least, should do much to disprove the academicians' feeling that the pianistic backgrounds of Schubert's songs were deficient. This lack, however, is very much less obvious in songs where the melodic values are not so much stressed. It was, however, Schumann's much greater knowledge of the piano, which he used to great advantage in his songs that made him the second of the great song-writers. The suspension of the voice at the end of a song and the completion by the piano alone was Schumann's device. Strauss carried on Schumann's lovable methods and planted them forever in the heart of his own greatest song inspirations.

In considering six of these, *Ich liebe dich* and *Heimkehr* (62364), *Zueignung* and *Ruhe, meine Seele* (62365), *Die Nacht* and *Das Geheimniss* (62366) it would be well for the student to carefully note the remarkable knowledge of dynamics possessed by the singer. Since the accompanist is in each case the composer these records may be considered authoritative and the standard by which others should be judged. Careful analysis of the music reveals the fact that every mark of expression is carried out with the utmost fidelity, every shade of meaning revealed in all its beauty and the range of the dynamics perfectly adjusted in every instance. The frank avowal of *Ich liebe dich* is thereby enhanced a hundredfold. The hushed, yet joyful expectancy of *Heimkehr* (Homeward) with its longing for the beloved one and its climax at the end of the first half of the song, and the gradual decrescendo to "rest with her alone" at the end is a joy forever. The use of mezza-voice which might so easily be over sentimentalized is used with greatest care, not in any way affected.

The rendition of *Zueignung* hardly throws any new light upon this most familiar of Strauss songs but the artist does not hold the first "heilig" of the final stanza against all comers as seems to be the good old American custom, and the emotion of the song is held well under control, nor does the ecstatic climax throw itself out of relation with the rest of the song as is so often the case. On the opposite side is a tender song of repose after strife, *Ruhe, meine Seele*. The music of infinite beauty bids the spirit rest after the struggle of "head and heart in these momentous times." The beginning and end of the song are quiet, while the middle section is dramatic leading to a powerful climax, demonstrating to fresh advantage the singer's contrasting styles.

The last of the Strauss disks comprise *Die Nacht* and *Das Geheimniss*. The first is a song of Night, as it steals away the brightness of day and the gold of the sun, and as the lover feels, may even snatch his beloved. The voice rises in splendid authority to the stealing of the gold, ("weg das gold") and dies away in fearsome sadness at the dire prospect of the loved one's death. *Das Geheimniss* (The Secret) is a love song in an entirely different mood. Especially lovely is the opening phrase, the lightly humorous rhetorical question in answer to the young girl's query and the delicately adjusted crescendo within the final piannissimo phrases which is the affirmation, archly enough, of the question at the beginning, that love will explain all such doubts.

It is an interesting fact to contemplate that the Strauss of the luxuriously orchestrated *Der Rosenkavalier*, of the once cacophonous *Salomé*, of the freshly colored "Alpine" Symphony, of the immortal *Tod und Verklärung*, *Till Eulenspiegel* and *Don Juan*, and the empty *Egyptian Helen* should have had the desire and the genius to also write these exquisite songs full of the subtlest shades of emotion with their dynamics adjusted to such miniature proportions. For it is in these songs, with the exception of perhaps three of the tone poems, that Strauss' truest claim to immortality rests. Their interpretation by a really great artist makes this the more secure and the more realized by the generations to come.

The fifth of the great song-writers, Hugo Wolf, wrote two of the loveliest songs ever penned and together they make a rarely beautiful combination on Polydor disk, (62655), *Er ist's* and the lesser known *Verschwiegene Liebe*. The apostrophe to Spring, *Er ist's* with its delicious brevity and its extraordinary accompaniment, is sung with the exact spirit of its composition and although it is vastly more effective for female voice (as is Strauss' *Zueignung*), it is here performed with a rhapsodic crescendo that is indispensable to this genre of song. The exacting accompaniment is brilliantly played by Franz Rupp, who will be remembered as Madame Sigrid Onegin's accompanist a season or two ago. He is also at the piano for the other Wolf song and the two Schubert songs. In passing it might be mentioned that the Polydor catalogue not only lists the accompanists but also the piano upon which he (or she) plays. This with the dates of recording as already mentioned in these columns should certainly become a part of the American scheme of things. In the other Wolf song, Schlusnus' exquisite mezza-voice is again in evidence and the "Silent Love" of which the lyric sings is echoed in its rendition.

I have purposely stressed the recordings that I have per-

SOME
Polydor Records
BY
HEINRICH SCHLUSNUS
Baritone

With Piano Accompaniment

10 in. Price \$1.25

Sung in German

- 62622 { Heimweh (Hugo Wolf)
- { Heimliche (R. Strauss)
- 62655 { Er Ist's (Hugo Wolf)
- { Verschwiegene Liebe (Hugo Wolf)
- 62678 { Wenn meine Mutter (Hugo Wolf)
- { Biterolf (Hugo Wolf)
- 62654 { Zueignung (R. Strauss)
- { Ich Liebe Dich (R. Strauss)
- 62679 { Es zogen zwei rust'ge Gesellen
- { (Sheeshan)
- { Um Rhein (Humperdinck)

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sonally at hand and have in no way aimed at making this exhaustive. There are many other fine recordings in the Polydor catalogue including, Wolf's *Heimweh* and Strauss' *Heimliche Aufforderung*, (62622), Strauss' *Serenade*, Op. 17, No. 1, and Wolf's *Epiphany*, (66609), Brahms' *Wie Bist du Meine Königin*, and *Feldensamkeit* (66610), Schubert's *Serenade* and *To Silvia*, (62645) as well as his *Der Musensohn* coupled with Schumann's *Ich grolle Nicht*—one of the baritone's finest achievements—(62623).

Operatic recordings cover for the most part the familiar baritone repertoire, although an aria from Lortzing's *Zar und Zimmerman* (66608) and from the same composer's *Undine* (73086) might prove interesting and unusual. These are all very fine but do not, I feel, have the unique interest that the records of the lieder have. In this connection it would be interesting to note that at the time of his Chicago appearances the Brunswick pressed several of the Polydor operatic series viz., *Death of Valentine* from *Faust* and the *Mignon Lullaby* (Brunswick 27000), Wolfram's *Eulogy* and the *Evening Star* from *Tannhäuser* (27002) and the *Pagliacci Prologue* with *Eri tu* from *The Masked Ball* (50117).

It is far from my wish to send this article in a complaint but may we not have Brunswick's valiant services in re-pressing some of the more notable of the Schlusnus Polydor recordings, and the making of new ones. Personally I should suggest Schumann's *Dichterliebe*, Schubert's *Schwanengesang*, Sinding's *Ein Weib*, some of the newer Strauss songs like *Kling*, which are entirely unknown in this country, Schubert's lovely *Naher des Geliebten* (Why does no one ever sing it?) and a new recording of his dazzling rendition of the Largo from the *Barber of Seville*.

If my enthusiasm seems too consistent and unbounded I defy the most conservative lover of lieder to play any of the above mentioned records and remain untouched both by the beauty of the voice and the art which governs it. I only hope I have been able to bring these remarkable recordings to a wider audience than ever before.

New European Releases

Orchestral

Strauss: Salome's Dance, Bruno Walter—Berlin Philharmonic
 Josef Strauss: Sphaerenklaenge, Weingartner—Royal Philharmonic
 Auber: Bronze Horse overture, Godfrey—Bournemouth orch. (English Columbia)
 Siegfried's Journey to the Rhine, Coates—London Symphony
 Goldmark: Im Frühling overture, Krauss—Vienna Philharmonic
 Dvorak: Carneval overture, Coates—London Symphony
 Mozart: Figaro overture and Turkish March, Schmalstich, cond. (H.M.V.—England)
 Carmen Prelude; Kalman Potpourri, Weissmann—Berlin S.O.H.
 Strawinsky: Firebird—Danse Infernale, Berceuse and Finale; Dvorak: Slavonic Dance A flat, Kleiber—Berlin S.O.H.
 Keler-Bela: Rakoczy overture, Sieber—Grand Symphony
 Saint-Saens: Danse Macabre, Weissmann—Berlin S.O.H.
 Lehar: Land of Laughter Selection, Dobrint cond. (Parlophone)
 Meistersinger overture, Pierné—Concerts Colonne
 Massenet: Les Erryres, Cond. Cloëz (French Odeon)
 Gaubert: Chants de la Mer, Gaubert—Paris Conservatory orch. (French Columbia)
 Debussy: Petite Suite, Coppola—Symphony Orch.
 Luisa Miller and La Favorita overtures, Sabajno—La Scala Orch.
 Iphigenie in Aulis overture, Blech—Berlin S.O.H.
 Goldmark: Rustic Wedding symphony, Heger—Vienna Philharmonic (European H.M.V.)
 Lalo: Roi d'Ys overture; Aida Grand March, Ruhlmann, cond. (Pathé-Art—France)

Concertos

Beethoven: Fourth Piano Concerto, Bachaus with the London Symphony under Ronald (H.M.V.)
 Faure: Ballade, Marguerite Long with the Paris Conservatory Orch. under Gaubert (French Columbia)

Operas

Barber of Seville, complete, cond. by Molajoli (with Stracciari, Capsir, Borgioli, etc.) (French Columbia)
 La Bohème, abridged version (Polydor)
 H.M.S. Pinafore, D'Oyly Carte Company, cond. Sargent (H.M.V.)

Chamber Music

Beethoven: 'Cello Sonata in A, Op. 69, Casals and Otto Schulhoff
 Debussy: Sonata for violin and piano, Thibaud and Cortot (European H.M.V.)

Piano

Bach: Preludes and Fugues Nos. 10-17 (Book I), Evlyn Howard-Jones (English Columbia)
 Bartok: Suite, Op. 14, Nos 1-4, Bela Bartok
 Schumann: Etudes Symphoniques, Cortot
 Beethoven: Sonatas Op. 26, and Op. 31, No. 2, Frederic Lamond
 Debussy: En blanc et noir (4 hands) Ruff and Jeanes
 Debussy: Masques and Lazare-Levy: Preludes, Lazare-Levy
 Debussy: Danse de Puck and Bruyères, Wurmser
 Mompou: Cancio i Danca Nos. 1 and 2, Frederico Mompou (European H.M.V.)
 Granados: 5th Spanish Dance and Albeniz: Sous le Palmier, Janine Weill (Decca)
 Holbrooke: Wasps and Roumanian, Josef Holbrooke (Piccadilly)
 Debussy: Mazurka and La plus que lente, M-F Gaillard (French Odeon)
 Souvenirs de Bayreuth (4 hands) Herbrecht & Petitjean (French H.M.V.)

Violin

Burleigh: Southland Sketches and Smetana: Songs of My Home, Margaret Harrison (H.M.V.)
 Sarasate: Romance Andalouse and Zarsycki: Mazurka, Hubermann (French Odeon)
 Vivaldi: Largo from Concerto D min.; and Clerambault: Allegro in G, Andra Asselin (French H.M.V.)

'Cello

Bach: Andante (arr. Siloti) and Aria (Suite in D), Casals (H.M.V.)

Harpsichord

Scarlatti: Toccàtina and Mozart: Pastorale variée, Regina Patorni-Casadesus (French Columbia)

Organ

Bach: Prelude in E minor (Book III, No. 10) and Chorale—Reveille-toi, Eduard Commette (French Columbia)

Carillon

Denyn: Prelude and Flegier: Madrigal, Jef Denyn (Malines Carillon (H.M.V.))

Recitation

Jean Cocteau: La Voix Humaine, Bertha Bovy (Fr. H.M.V.)

Songs and Arias

Vaughn-Williams: Linden Lea, and Sally in our Alley, Henry Wendon
 Walkure—Wotan's Farewell, Horace Stevens (Decca)
 Mozart: Warnung and Wiegenlied, and Mahler: Wer hat das Liedlein erdacht, Elisabeth Schumann
 Don Giovanni and M. Beaucaire arias, Alice Moxon—Stuart Robertson
 Ireland: Spring Sorrow and Trotting to the Fair, Stuart Robertson
 Sea Shanties, John Goss (H.M.V.)
 Eulenburg: Rosenlieder, Bettendorf and Clemens
 Mignon—Polonaise and Lucia—Mad Scene, Margherita Carosio
 Faust—Sword Scene and Aria, Act I, Rouard; Villabella
 Mihaly: Thou art my star, and Egen: Mary, Richard Tauber (Parlophone)
 O'Hara: My Country and There is no death, Clara Butt (English Columbia)
 Nin: Malaguena and Polo, Ninon Vallin (French Odeon)
 Debussy: Le Promenoir des deux amants, Panzera
 Fledermaus arias, Lotte Schoene
 Faust duet, Act I, Anseu and Journet (French H.M.V.)
 Wagner: Schmerzen and Traume, Elisabeth Ohms
 Franck: Nocturne and Mater Dolorosa (Beatitudes), Germaine Martinelli (Polydor)
 Méhul: Joseph—Vainement Pharaon . . . , George Thill
 De Falla: Jota, and Leormand Leila, Dolores De Silvera (French Columbia)

Special San Francisco Victor Release

The Victor Company has made a special release of some twenty records pertinent to San Francisco's annual opera season held during the month of September, enabling opera goers to study fresh recordings of their favorite arias and orchestral excerpts, and of the voices of some of the season's principal artists. The special release includes the complete Pagliacci album, reviewed in this issue; the Tannhäuser Overture and Venusberg Music, reviewed last month (the San Francisco production is to present the Paris version); Salome's Dance, reviewed in this issue (in connection with Jeritza's first American appearance in the rôle of Salome, September 12); the Serenata and drinking song from Don Giovanni, sung by Pinza; Brünnhilde's Battle Cry and the Appeal to Wotan, sung by Jeritza; duets from Act I of Faust—Anseu and Journet; Faust Kermesse Scene, Waltz, and chorus—Metropolitan Opera House Chorus and Orchestra; final scene of Salome—Ljunberg with the Berlin State Opera Orchestra under Blech; and duets from Traviata by Galli-Curci and Schipa. Several of the vocal recordings have not yet been given general release, but may be expected shortly.

Max Von Schillings

The third American tour of the German Grand Opera Company next season will be made with Dr. Max von Schillings as principal conductor. The company's repertory will include the entire "Ring," Tannhäuser, Tristan and Isolde, Flying Dutchman, Mozart's Don Juan, and a novelty to be announced later. Schillings' splendid recordings with the Berlin State Opera Orchestra, released under the Odeon and Columbia labels in this country, have already won him a widespread public, and no music lover who knows and admires his versions of the "Eroica," and many Wagnerian excerpts will miss the opportunity of hearing him in person.

Correspondence

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, 5 Boylston Street, Cambridge, Massachusetts.

The P. M. R. in the Prague Museum

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Permit me to extend to you and to the Publishers of THE PHONOGRAPH MONTHLY REVIEW my sincere thanks for your kind donation of the July and August copies of the Review, containing Dr. J. E. S. Vojan's articles on composer Smetana and his recorded works, to the National Museum in Praha (Prague), Czechoslovakia.

For over three years I have been collecting material relating in one way or another to Czechoslovakia, its people, habits, folklore, etc., for this museum. I am sure that when your magazines arrive at the museum, they will be duly appreciated and welcomed by Dr. Joseph Volf, director of the Museum Library.

American citizens of Czechoslovak (Bohemian) birth and origin sincerely appreciate, indeed, the great service which your magazine is doing to their nationals, not only by showing to their other American fellow citizens that they are descendants of one of the finest music loving nations of Europe, but also by calling to the attention of the public the phonographic records of great Czechoslovak composers like Bedrich Smetana, Antonin Dvorak, and many others. I am glad that I may say that several newspapers published in the United States in the Czech and Slovak languages registered with gratitude the fact that you published these articles.

J. V. WELCH

Mr. Gerstle Comments

EDITOR, PHONOGRAPH MONTHLY REVIEW:

First of all, let me congratulate you on the remarkable improvement of your magazine in the past few months, not only in its dress, but in its general tone. I have only one criticism to make, and that is, that in listing new foreign recordings, it would be much easier to read if they were given in the form of a table.

There have been requests in your columns in recent months for the works of Sibelius, Bloch, Loeffler, Bax, Holst, Delius and Vaughan-Williams. Things are looking up! A couple of years ago the requests were for works by certain celebrated contemporaries of "synthetic" reputation, merely because their names were propagandized by the "interests" (yes, there are "interests" in the music business).

I noticed two slips that mar your otherwise excellent August issue. Maybe it was the heat, but I played the Prokofiev Overture through four times and failed to find any trace of the obnoxious trumpets and piccolo which your reviewer found fault with. I am quite certain that this work was recorded in its original form, namely, for string quartet, clarinet and piano. Another reviewer wrote about the Coat Song from "La Bohème," which happened to be the Prologue from "Mefistofele" wrongly labeled.

New York City

HENRY S. GERSTLE

Home Talkies

EDITOR, PHONOGRAPH MONTHLY REVIEW:

With reference to the current discussion of mechanical music and the development of new instruments—advocated by Dr. Stokowski and many other musical pioneers, it is interesting to note that a new method of film recording has just been perfected by George K. Spoor, once of the famous Essanay Company. Mr. Spoor's system, which is called "Intersound," records the sound waves upon the margin of the film rather than on its face. The advantages are lengthened film wear, the possibility of using larger screens, greater

ease of making copies of the film, and lessened costs. First announcements (which of course are always highly enthusiastic) estimate that with the new process it will be possible to manufacture home sound-film projection instruments for around thirty dollars.

Meanwhile there is already an ingenious machine on the market that projects a succession of "still" pictures to the accompaniment of synchronized records.

M. I. T. scientists are reported to have invented a rival to the Theremin, which utilizes beams of light and a photo-electric cell to produce synthetic sounds which can imitate existing tone qualities and produce many more entirely new ones. It is played with a keyboard.

The vast field of research into acoustics and electro-technics has barely been begun. The next few years will undoubtedly see revolutionary productions in the way of new instruments and new tonal qualities. Mechanical music seems to have dealt many of the old instruments a severe if not fatal blow, but the nature of music is such that some new types of instruments will be devised to take the place of the old. Personal music making can never be killed. It is the duty of the phonograph, radio, and such new instruments as may be perfected to stimulate the desire to create music for oneself rather than to accept an entirely passive rôle as listener.

New Haven, Conn.

"MODERNIST"

Smetana

EDITOR, PHONOGRAPH MONTHLY REVIEW:

First of all I want to tell you how very interesting your magazine is this month, even as it is every time it comes out. The new print is a great improvement and makes the articles much easier to read. Especially notable were those of Harry Potamkin, William Seltsam and Nicolas Slomimsky, the last named who is one of the best informed musicians in the United States, as well as being a gifted composer and a delightful entertainer. Any one who has heard him do his duet with oranges and his advertising songs can testify to that. His connection with Serge Koussevitsky as his musical secretary also gave him a rare insight into modern music and its leading figures. He should be called upon often to submit articles which should be of universal interest.

I note with interest the Smetana Discography by Dr. Vojan. I did not have THE PHONOGRAPH MONTHLY REVIEW in 1927 so I have no way of knowing if the records which I shall mention below were noted. Unfortunately I have not at hand the numbers the records themselves bear.

Bartered Bride—Es muss, gelingen, Duet sung by Destinn and Morak; also by Rethberg and Tauber, Weiss ich doch eine, sung by Bohnen and (?).

This last named is as I remember it the priceless moment when Bohnen in his deliciously Hibernian make-up as the marriage broker propounds the idea of marriage to the heart-sick suitor. I remember well a performance of this charming opera at the Metropolitan, which by the way is one of the most felicitous productions in Mr. Gatti's over-stocked repertory. The principals of the occasion were Mesdames Mueller, Hunter and Page and Messrs. Bohnen, Meader and Laubenthal. Herr Bohnen as the aforementioned Kezal carried a large watch with an alarm in it which seemed to always ring at the inopportune time. After the duet with Hans the applause continued so long that he proceeded to the footlights, timed the demonstration and stage-whispered "Drei minuten" to Herr Bodanzky and the orchestra who shook with the proverbial mirth. Further mention should be made of the fine genre study that George Meader makes of Wenzel the half-wit, bowlegged bumkin that Kezal tries to sell to the delightful Marie. His entrance with umbrella and bun, eating and at the same time singing the exacting music, his by-play, his collapsible love-making and his bear-impersonation make the entire study a tour de force. Madame Mueller made a winsome figure as Marie but her singing did not efface memories of Emmy Destinn, Smetana's country-woman who was the Marie of the first New York production, February 17, 1911.

Smetana was well-named the Bohemian Mozart. The opera is a well-spring of the most sparkling music, running at times like champagne, at others like country lager. True the music often seems wasted on the farcical situations, but the composer always lets you hear the melodies again and again so you don't feel the disappointment that you otherwise would. The plot is secondary and whenever about to intrude there is usually a brilliant folk-dance to take its place. In the last act there is a circus (and what a circus!), with a bear, the sight of which always caused Herr Bohnen to hide on the top of the nearest dwelling. In the original production in this country Alma Gluck impersonated the soubrette, Esmeralda. Can anyone who heard her forget her beauty, her impeccable musical style and the fascination of her personality as well as her rare voice? Louise Hunter sang this at the latter Metropolitan performances before she went Hammerstein.

It is now temporarily out of the repertoire in New York but Chicagoans will hear it this summer with Rethberg to sing Marie and Ruth Page to dance the Furiant in ideal Ravinia surroundings (it is the open-air opera par excellence) and this winter at the Civic Opera with Maria Radjl in the name-part.

Allerton, Mass.

B. R.

Reply to a Musical Miniver Cheevy

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Yes, D. L., writing in the August REVIEW, mechanical music indeed! As for the "old time instruments," where are the instruments of the past: the spinet, the clavichord, the harpsichord, and the numerous stringed tools of music? Today they satisfy musical sentimentalism, nostalgic snobbery, the penchant for the quaint, antiquarianism, the vicarious. Arnold Dolmetsch and Wanda Landowska have not re-established organically the medievalism and eighteenth-centuryism of the limited instruments. The piano was born to satisfy the scope of a new age, of a Bach. Instruments were created to realize the inventions, concepts, of Wagner. And as for home made music, that sentimentality has nothing to do with the question of music by artists for audiences. Submitting a defense of home made music (home made cooking?) is a plaintive note in a society whose most valid idea and organization—the family—the home—is disintegrating. I did not urge in my article, any particular mechanical instrument upon the reader. It was a descriptive article mainly. But homesickness is no contradiction of a tendency. "Miniver Cheevy's" yearning for iron clothing was no answer to the burning question: What shall the modern Apollo wear?

New York City

HARRY ALLEN POTAMKIN

A Note from R. H. S. P.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Since completing my article on the recordings of the *Missa Papae Marcelli* of Palestrina (June issue), I have had the opportunity to hear the "Sanctus" as sung by the Staats-und Domchor, directed by Prof. Hugo Rüdel (Victor, German list, 9250, D12, \$1.50). I can only say that in every way it surpasses my highest hopes. As I hazarded before having heard it, the singing strikes exactly the proper medium between the excessively concert style of the Roman Polyphonic Society and the lack of clarity and weight of the Westminster Cathedral Choir. The tone here is brilliant and the attacks vigorous, and clean-cut. As for the recording, I should not have believed such perfect and truly realistic reproduction of a *cappella* singing possible,—every part and run, accentuated to the correct degree in the performance, stands out with clarity as it issued from the phonograph. Even their excellent Lassus disc would not have led one to expect this. It is most unfortunate that the whole mass was not done at the same time as the "Sanctus," but everyone must hope that at some time we may still have it from them,—as well as many others of the unrecorded polyphonic choral masterpieces.

May I be permitted to make a correction in one sentence of my review of the Beethoven *Septet* in the July issue (page 353, bottom of column one). I do so only because as there printed it is rather meaningless. The sentence beginning "Yet it is here, perhaps . . ." should read as follows: "Yet it is here, perhaps, that the contrast with Mozart is most

marked; whereas the Rondo of his *Quintet* imparts the indefinable elation arising from a perfectly proportioned beauty, this possesses merely a pleasantly animated form and movement, which leaves it far outside the company of the greatest music."

Bethel, Connecticut

ROBERT H. S. PHILLIPS

Phono Cranks

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Despite the mysterious "Observer's" blasts against phonocranks—all those who are touched by more than a trace of fanaticism in their phonographic interests, it is apparent that the tribe is as unabashed as ever in its own singular and oftentimes highly fantastic activities. And how amazingly voluble they are about it!

Like many another reader of the P.M.R., I find the correspondence columns one of the most enjoyable features of the magazine. The lofty communications of British readers to their journals are vastly higher in tone, but certainly not one-tenth as amusing or genuinely interesting. To tell the truth, I have rather missed the American phono-cranks' hot-headed epistles from recent issues of the P. M. R., yet when I find them back in full force in your August number, I am roused to mingled wrath, laughter, and serious rebuttal arguments. I suppose your policy is to give them a chance to be heard every so often (I remember the months of their hey-day several years ago, when the historical fanatics were given full opportunity for expression, when the controversy between Mr. Aleman and a Montreal gentleman—I forget the initials—who dared to dispute the Cuban's authority's dogmatic pronouncements, was taking the place of the waning excitements over poor S. K. and his struggles with Strawinski.) Unquestionably they would over-run the magazine unless they were rigorously subdued, but they make for fun and helpful controversy when they are given fair opportunity to advance their particular prejudices and views.

And they seem to be glimpsing the light in some respects. It is encouraging to find Mr. Dancy (one of the piano-disc cognoscenti, I believe) actually admitting that new recordings are interesting, and that he buys a far larger proportion of them than of his highly-touted historical discs dug up in Salvation Army depots and somewhat shady second hand shops. Alas, I fail to see what charm such establishments and their ancient wares boast. The fact that Herr Doktor Weychzi once made an acoustical recording of his own Etude in F flat holds no interest for me no matter how famous the Herr Doktor may be or how much I admire his Etude. The recording in those days was not adequate to give a fair idea of either his music or his performance. This inaccuracy and unfaithfulness of early recordings are what have handicapped the phonograph so severely in the eyes of the best musicians. The new process, with its vastly fairer and truthful reproduction, permitted for the first time discs to be made that would not utterly betray both letter and spirit of the original performance.

The old time record "enthusiasts" seem utterly unable to grasp the fact that were it not for the new recording and the new type of record buyers (music lovers rather than disc collectors), the phonograph today would be as dead as the stereoscope.

Similarly, if the celebrity recorded repertory were confined today as it once was to operatic works, the phonography movement would be inconceivable. Invariably one finds that those interests lie wholly in the operatic field devote their attention far more to personalities, traditions, styles, and the like, far more than to the significance of the music and the musicianship of the performances. The rise of symphonic and chamber music to its proper sphere—on records as well as in concert—bespeaks a tremendous advance and opens up the only possible avenue of future development. The devotees of opera worship at a dead shrine, a beautiful one in many instances, but one from which the vitality has long since fled.

But I am waxing as voluble as the very writers against whom my blast is directed! A certain amount of controversial excitement seems inevitably associated with discussion of music and particularly recorded music. However, it is a good sign. Without controversy interest would flag. The important point is to discover whether debate and discussion are constructive or idle.

Buffalo, New York

D. H. D.

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The composition begins gently, suggesting perhaps the ripple of the water around the barge of the dead. There is an impression of intense stillness. Then you may get a picture of a bleak, shadowy land. The *Dies Irae* is hinted at on the second record and again at the end of the third. It is played distinctly by the cellos in record four and toward the end of the work...You may hear the lamentations of the living for

the dead. The sea laps against the rocks, the wind roars...but the chances are that you will be left with the feeling that the dead are resigned to their lot.

It's a reverent and superbly lyric composition, and you will understand why it has been played by nearly every important symphony organization during recent years.

The variety and expertness of Rachmaninoff's conducting of the great Philadelphia Orchestra will impress you. He does his job with great clarity, delicacy and distinction.

The *Isle of the Dead* requires five record sides...the sixth is taken up with Rachmaninoff's orchestration of one of his vocal studies, a *Vocalise*, through which runs a lovely, poignant melody of the kind for which this composer is famed.



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It's a safe bet that the new Victor release of the complete opera of *Pagliacci* will be enthusiastically welcomed. Leoncavallo's masterpiece embodies most that is typical in the Italian opera form; and nobody could interpret it for us better than the guardians of the Italian tradition—the great artists, orchestra and chorus from La Scala Opera House in Milan.

It is impossible to praise the voices from this famous operatic shrine too highly. It is indeed an "all-star" cast.

Carlo Sabajno, one of the greatest of European directors, is in charge of the whole performance. He does a masterly album. The whole recording has a swing and gusto about it that will delight you. The misfortunes of the tragic clown give the singers an opportunity perhaps no other opera could give... Here's musical melodrama at its peak, as Sabajno realizes. The passions are delineated in bold strokes. Musicianship is excellent throughout.

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Some Recent Victor Releases

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—Symphonic Poem. (Rachmaninoff). Recorded by Sergei Rachmaninoff conducting the Philadelphia Orchestra. M-75 (Victor Records 7219-7221) Straight Arrangement. AM-75 (Victor Records 7222-7224) Automatic Arrangement. List Price \$6.50.

PAGLIACCI (Leoncavallo).

La Scala Opera Company, conducted by Carlo Sabajno. M-76 (Victor Records 9655-9663) Straight Arrangement. AM-76 (Victor Records 9664-9672) Automatic Arrangement. List Price \$13.50.

TANNHAUSER

—Overture and Venusberg Music—Paris version (Wagner). Recorded by Leopold Stokowski and the Philadelphia Orchestra. M-78 (Victor Records 7262-7264) Straight Arrangement. AM-78 (Victor Records 7265-7267) Automatic Arrangement. List Price \$6.50.

SONATA IN A MAJOR.

César Franck. Recorded by Alfred Cortot and Jacques Thibaud. M-81 (Victor Records 8175-8178) Straight Arrangement. AM-81 (Victor Records 8179-8182) Automatic Arrangement. List Price \$10.00.

PIANO CONCERTO IN B FLAT MAJOR.

Op. 83. Johannes Brahms. Recorded by Arthur Rubinstein and The London Symphony Orchestra conducted by Albert Coates. M-80 (Victor Records 7237-7241) Straight Arrangement. AM-80 (Victor Records 7242-7246) Automatic Arrangement. List Price \$10.00.

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Although Paul Tremaine and his orchestra are comparative youngsters in the recording field, with no more than three releases they have demonstrated their right to a premier place in the dance record world by virtue of an originality and spontaneity of touch that is very new and refreshing among the rapidly formalizing types of dance music. Tremaine's rise has been rapid, and from his first theatrical engagement in Kansas City in 1926, he has come up through the vaudeville circuits to his present position as one of the major chain broadcasting attractions of the country.

For his material Tremaine has turned to the vast field of folk and hill billy tunes of the South, recorded in their crudest form by the multitude of backwoods fiddlers and guitarists for the Southern series of the various recording companies. The essential qualities of these tunes, often lost or barely discernible in the ordinary recorded performance, impressed Tremaine as having very considerable musical significance which might be developed without losing anything of the rude and characteristic flavor of the originals.

His orchestra—a seventeen piece band—is made up of Westerners who have these old-time tunes in their blood, and who in addition to their instrumental skill (the seventeen can double on forty-five instruments) can turn in first-rate chorussing. The name of the soloist is not given on the labels, but his work—particularly in *Rockin' Chair* and *When the Day's Work's All Been Done*—marks him as one of the best in the dance band world. The words of the old ballads come out cleanly and intelligibly, sauced by authentic southwestern accent, and colored by the resonance of a good voice, handled with individuality and distinction. The playing and singing of the whole group, no less than that of the soloist, is marked by the unspoiled enthusiasm and spontaneity that characterize Tremaine's own arrangements and that immediately lift one of these performances out of the ruck of average jazz recordings. When Tremaine leaves his special field, his orchestra remains obviously a good one, but as illustrated in their record of *Anchors Aweigh*, the stimulating flavor of their old-time tunes is lost, and the music no better than that purveyed by the ordinary better class dance band.



To hear Tremaine at his best is to hear his recordings of *Steamboat Bill*, *Hand Me Down My Walking Cane*, and *She'll Be Coming round the Mountain, Rockin' Chair*, and *When the Day's Work's All Been Done This Fall*. The material is that of the famous old-time ballads, heroes of the Mississippi and the old railroads, and the unsophisticated but terribly sincere expression of the backcountryman looking forward to the end of laboring in the cotton fields. Rude and humorous as many hill billy songs seem to the sophisticate, they are very real and poignant to their authors. If there were anything supercilious in Tremaine's performances their falseness would be unmistakable, but he finds their exact note of genuine feeling and the effect is powerful and convincing.

RUFUS

Analytical Notes—Longer Reviews

The Chopin Concertos

CHOPIN: *Concerto in E minor*, Op. 11, played by ALEXANDER BRAILOVSKY with the PHILHARMONIC ORCHESTRA, BERLIN, conducted by JULIUS PRUEWER. POLYDOR 66753-6 (4 D-12s). Available through the American importers.

CHOPIN: *Concerto in F minor*, Op. 21, played by MARGUERITE LONG, with the PARIS CONSERVATORY ORCHESTRA, conducted by PHILIPPE GAUBERT. COLUMBIA Masterworks Set No. 143 (4 D-12s, Alb., \$8.00).

Chopin's "First Grand Concerto for Piano with Orchestral Accompaniment" has always been a greater favorite with the public and the virtuosos than the Second. Now both Concertos are recorded and placed within reach of the music lover. Reversing the numerical order, we will speak of the Second Concerto first, not only out of severe personal preference for this somewhat neglected masterpiece of romantic music, but also out of admiration for the superb performance of Marguerite Long, the soloist of the recording. It is the business of the experts to speak learnedly of the merits of the "new method" employed by the Columbia, but whatever it be, the audible results are extraordinary both in wealth of tonal color and in rendition of details. Particularly the recording of the piano reaches perfect adequacy of transmission. The registers are even throughout: no rumbling basses disturb the arm-chair listener. Not a nuance is lost,—which is saying a great deal, for Mlle Long is an artist exquisitely sensitive to dynamic shadings, and she dwells lovingly on Chopin's *leggieros* and *legierissimos*. Chop-

in did not leave phonographic records of his playing, but tradition has it that his interpretation was fanciful and free within the strict measure of musical prosody. In this sense Marguerite Long's playing is superlatively Chopinesque. Under her fingers the F minor Concerto becomes a work of delicate fancy. Her filigree passages flow with supreme ease, and the sensitive recording preserves a perfect clarity. The second movement—a Largo, which Liszt characterized as music of astonishing grandeur,—retains in Mlle Long's version all the noble simplicity of Chopin in his exalted moods. The last movement is offered in an excellent lively style. The orchestra gives out the sudden modulation into the homonymic major key (F), followed by the famous horn call a remarkable invention; after a short suspense, the pianistic coda, played by Marguerite Long with all her admirable finish, concludes the Concerto. As a sort of phonographic encore, Mlle Long records the Mazurka in F sharp minor (op. 59) on the remaining eighth side of the album. Throughout the Concerto, the accompanying orchestra, under the direction of Philippe Gaubert follows the soloist faithfully, and the balance is well-nigh perfect.

The Polydor recording of the E minor Concerto is something of an antithesis. Alexander Brailovsky's coarse-grained version has nothing of the delicate air which characterizes Mlle Long's performance. Mr. Brailovsky possesses an undoubted force of personality, but he imposes this personality upon us to the detriment of the greater personality of the composer. He has power and genuine feeling of the music, but he cares little about the infinitesimal distinctions which are the very essence of Chopin's art. Moreover, he chooses to improve upon Chopin in emphasizing his basses

(usually by transposing them an octave lower), filling in harmonies, and even sharpening a non-chromatic grace note (a tell-tale solecism!). Unfortunately, such practices are freely indulged in by great players, which should not stop us, however, from rebuking them most energetically, Brailovsky's technique, while powerful, is never accurate, and the tail-ends of many a passage cannot enjoy even the benefit of the doubt. In his slurring over details he reduces Chopin's scale of dynamic shadings to a rather appalling mezzo-forte, mitigated by occasional grasping fortissimo above it, and somewhat fulsome mezzo-piano below. Unquestionably, he gets a sweeping effect now and then, but the tornadoes of his musical temperament too often bury the frail structures of Chopin's imagination underneath the debris.

The Philharmonic Orchestra of Berlin is justly celebrated for its qualities, but on this record the ensemble leaves something very specific to be desired. Yet, Mr. Brailovsky's playing is not so erratic as to exclude all possibility of correct ensemble. Somebody, either the player or the recording engineer, must be held responsible for the banging basses in the development section of the first movement.

A word of warning to all phonophiles; some foreign companies use different recording velocities. Since correct pitch can be attained only through correct rotating speed, it is essential that we should adjust the speed-regulator before playing a record. While the Columbia recording speed is uniformly 78, the Polydor Company uses 80 revolutions a minute in this Chopin set, and the difference of two revolutions from the American accepted standard (78) makes a difference of nearly a semitone. Assuming that the standard pitch (A with 440 vibrations a second) is accepted by all phonograph companies, and in view of the fact that we can get the artist's intended tempo only through correct pitch (the pitch being the constant, and the tempo a variant), we must not treat the discrepancy lightly, even if we are not cursed with a sense of absolute pitch; and we have to rely for it on our own efficiency in screwing up the speed-regulator (which for some unknown reasons has superseded on most modern machines, the intelligent speed-indicator of yore),—at least until such time as the various companies will mark the key-number on their records, or until some electrical wizard finds a way to divorce speed from pitch.

NICOLAS SLONIMSKY

Salome

RICHARD STRAUSS: *Salome's Dance*, from the opera *Salome* (3 parts), and HENRY EICHHEIM: *Japanese Nocturne* (1 part), played by the PHILADELPHIA ORCHESTRA conducted by Leopold Stokowski. VICTOR 7259-60 (2 D12s, \$2.00 each).

In his beautifully written play, *Salome*, Oscar Wilde says of his heroine, "Her little white hands are like white butterflies. . . . She is like a dove that has strayed. . . . She is like a narcissus trembling in the wind. . . . She is like a silver flower." Richard Strauss composed the music of his opera around this play of Wilde's. It had its premiere at Dresden, December 9, 1905; it was produced in Paris with beautiful Olive Fremstad in the title role. All went well until it was produced in New York. Here, our Anglo-Saxon pruders, knowing nothing whatever about art, made troublesome moths out of Wilde's butterflies, crows of his doves and cabbages of his silver flowers.

In the final analysis, is it not the story that is so "offensively effective" (as some critics put it) in arousing the virtuous instincts of our reformers? If so, we might ask why it is that Wilde's play is still highly respected and performed while Strauss' opera (a mere addition of music) is stifled. We might rightfully ask if this story is any more repulsive than Shakespeare's *Macbeth* with its cruel murder of Duncan by the hero. We might further ask why our reformers strive to abolish this opera yet themselves flock to Oberammergau to view the tragic crucifixion of the Nazarene. Wilde himself said that all life was the material with which the writer worked and the only question which could be asked was whether the work of art was well written or poorly written. Wilde's *Salome* was well and beautifully written.

The story of the opera need not be given here, since everyone is familiar with it. Nor do we need to tell of the suppression of the opera at the Metropolitan (with Fremstad) during the season of 1906-07. Later, Oscar Hammerstein revamped and produced it (January 28, 1909) in French with Mary Garden in the title role. Naturally, Miss Garden's conception of the role was far from that of a shrinking violet.

The harmonic audacity of Strauss (for that period at least)

was more than many critics and musicians could stand. He gave little consideration to the singers, in fact he has explained that he did not intend to. The singers are really no more than actors who intone instead of speaking. However, Strauss has given a most uncanny representation in his score of every word, gesture or look which is said or done on the stage, to do which calls for a modest orchestra of 112!

The best music of the opera is undoubtedly the "Dance of the Seven Veils," of which Stokowski, in the acoustical days, made a two-part version for Victor (6240). While it was fine recording by the old standards, still it was slightly cut, the most unforgivable cut being the omission of the entire introduction.

In the present version the electrical system brings out the elaborate instrumentation strikingly. One questions the necessity however, of extending it to three record sides. The first two sides (to within one inch of the end of part 2) are dragged somewhat badly. The last inch of part 2 and all of part 3 gain steadily in momentum and constitute probably the best recorded reading we have of those parts. The recording, as in practically all of Stokowski's discs, is clear-cut in spite of the occasional demands for great volume.

The music for the dance itself constitutes a most difficult problem for the dancer since it changes time in the slow movement very often. The rhythm is difficult to follow because Strauss' orchestration is heavy at times and has a tendency to sound blurred.

The scene is a moonlit terrace in the palace of Herod. At one side is a gigantic staircase; at the back, an old cistern in which Jokanaan is held captive. Herodias does not wish Salome to dance, but Herod insists. In the play there is only the stage direction, "Salome dances the dance of the seven veils," but in the music-drama the composer gives more specific directions. "The musicians begin a wild dance. . . . Salome motionless as yet. . . . Now Salome bestirs herself and gives the musicians a signal, whereupon the wild rhythm subsides forthwith and merges into a gently rocking movement." The chief theme is begun by flute and solo viola; the second in the strings, English horn, horn, clarinet and Heckelphone. The languorous first theme returns. "Salome appears to grow weary for a moment. . . . now she rouses herself to renewed whirling." The scene ends with a flourish of wood-winds and strings. "Salome lingers for a moment in a visionary pause by the cistern and then throws herself at Herod's feet!"

We have waited a long time for an electrical recording of this composition although both the Polydor (the composer conducting) and the Electrola (Klemperer's) versions have been on sale in this country for some time. The Stokowski version, although highly satisfying, can hardly be expected to better Klemperer's fine all-around version.

For the fourth side, Victor made an appropriate and wise choice in selecting Henry Eichheim's *Japanese Nocturne*. Eichheim is an American composer. He was born in Chicago and studied at the Chicago Musical College, winning first prize for violin playing. He has been a member of both Theodore Thomas' and Boston Symphony Orchestras and conductor of the Winchester (Mass.) Symphony Orchestra. He has journeyed to the East where he got inspiration for his many Oriental compositions. His ballet *The Rivals*, based on an old Chinese legend, has been danced in New York by Adolph Bolm and Ruth Page under the auspices of the League of Composers.

The five Oriental studies from which *Japanese Nocturne* is taken were played for the first time at Pittsfield, October 1, 1921. The Nocturne is "based on motives heard at night in Ikao, Matsushima, Yokohama, and Tokio, played by blind masseurs, with the shrill piping of food-venders, the playing of a koto and the chanting of the prayer by an old man beating a small wooden bell." The scoring is for piccolo, two flutes, two oboes, ancient cymbals, fish-head (a wooden drum to accompany prayers), twenty violins, six violas, six violoncellos and six doubles basses (two tuned down to E-flat).

The record is highly enjoyable and takes a place between the popular conception of Japanese music and the non-understandable authentic type. Probably the most unique section is the end of the record, which is evidently Eichheim's musical representation of the chanting of a prayer accompanied on the fish-head. The recording is exceptionally good.

We congratulate the Victor Company for their sponsoring another composition by an American composer, a practice that we hope they will continue.

WILLIAM H. SELTSAM

Todteninsel

RACHMANINOV: *The Isle of the Dead* (5 parts), and *Vocalise* (1 part), played by the PHILADELPHIA ORCHESTRA, conducted by SERGEI RACHMANINOV. VICTOR Masterpiece Set M-75 (3 D12s, Alb., \$6.50).

Rachmaninov conducts the Philadelphia Orchestra in his own compositions! It makes a good head-line not only for phonograph fans, for Rachmaninov is the only living representative of the school of great composers, who are also great pianists and great conductors. Or rather not a school, but a tradition exemplified in the last century by Liszt and Rubinstein. True, neither Rubinstein, nor Rachmaninov are admitted among great composers, without serious reservations. The popularity of their works with the public at large has cast some doubt on their greatness, but there is a decided tendency in the post-modern musical world to incorporate great melodic geniuses as moving spirits of the art of music. Such masterpieces as Rachmaninov's Second Piano Concerto obviously belong to immortality. *The Isle of the Dead*, in this sensational recording, is another work of Rachmaninov which presents the stern aspect of an enduring work of art. It belongs to a stage of musical evolutionary history, which has passed, never to return: that of picturization of music, or musification of pictures. Rachmaninov's Tone-Poem translated into music the well-known painting of Boecklin, whose many versions are hung in the Munich Pinacothecas. Rachmaninov's work is written in the unsymmetrical rhythm of 5/8, developing magnificently to a powerful climax. The impressive crash (most dramatically prepared by the conducting composer) constitutes the turning point of the work. Then the theme of *Dies Irae*, the leit-motive of many an eschatological symphonic poem from Berlioz on, is announced and vigorously developed. The 5/8 meter returns and leads us to the symbolic trans-Styxian shores. There is no need of commending the familiar qualities of the Philadelphia Orchestra, or the rich homogeneity of Victor's orchestral recording. Rachmaninov's leadership gives us an authentic interpretation, full of dramatic power and introspective reticence, so characteristic of his style. We are naturally curious to know something about the cuts and changes in orchestration which are introduced in this version. Is Rachmaninov yielding to the spirit of the times, in cutting down his preludial waves, or eliminating passages, musically inessential, but perhaps, necessary as sort of subduedly sonorous rests? We wonder.

The Isle of the Dead occupies five sides of the album. Thanks to this circumstance, we are given an "encore:" the orchestral version of Rachmaninov's famous "Vocalise."

NICOLAS SLONIMSKY

Arnold Bax

BAX: *Tintagel* (3 parts and *Mediterranean* (1 part), played by the NEW SYMPHONY ORCHESTRA, conducted by EUGEN GOOSSENS. H. M. V. C-1619-20. (Available through the American Importers.)

Contrary to the brief opinion of Arnold Bax expressed by Cecil Gray in his extremely interesting and illuminating book "A Survey of Contemporary Music," we believe that Bax is one of the greatest contemporary tonal creators. Gray, who penetrates with amazing acumen the fallacies of modern French composers, seems to have floundered hopelessly in his attempt to describe his own countrymen's works—particularly Arnold Bax. He tells us, "He is possessed of immense facility, and has the technique of all the schools, ancient and modern, at his finger-ends. He is consequently prone to write too quickly, and too much, without mature deliberation, with the result that in all his large output there is hardly a single work which is a satisfactory whole; at the same time there is hardly one which does not reveal the presence of a finely sensitive and richly gifted personality. He has potentially every quality, including the rarest of all, genuine creative imagination. If one must conclude by saying that his work is generally disappointing, it is nevertheless an implied compliment of the highest order; one is disappointed because one expects so much." All of which, being largely paradoxical, leaves us with the impression that Mr. Gray has dismissed this musical genius too briefly.

If, granting it to be true which we doubt, Bax writes too quickly, this in itself is a virtue, for spontaneity is worth all the studied effects in existence. When Gray admits that

Bax has potentially every quality, essential to a composer, "including the rarest of them all, genuine creative imagination," he has admitted him as one of the unique class of Delius and Sibelius, whom the English critic Ernest Newman has aptly called "intellectual solitaires." We believe that, like the latter, Bax composes purely to satisfy his own creative urge and not critical or public opinion.

The few of Bax's works, which have come to us on records, are—we are certain—to the sensitive mind verily precious experiences; persistently remembered through all the hours of music that our gramophone gives to us. The "Oboe Quintet," which the National Gramophonic Society issued a few years back, lives and repeats itself with a certain persuasive assurance which almost defies analysis like the poetry of Synge and Yeats, with whom Bax's music seems to be consanguineously mated.

Tintagel, although a work of definite inspiration, is not one of Bax's great works. We hope for a recording of his First Symphony wherein we believe his genius has soared to newer and greater heights than any so far attained by any English composer. Tintagel is virtually a tone-poem although as Mr. Anderson in reviewing it in *The Gramophone* pointed out, the brief composer's note tells us "it is only in the broadest sense programme music. Its intension is simply to offer a tonal impression of the castle-crowned cliff of Tintagel, and more especially of the long distances of the Atlantic as seen from the cliffs of Cornwall on a sunny but not windless summer day. The literary and traditional associations of the scene also enter into the scheme," and Mr. Anderson adds—"those of Tristan, presumably, in particular."

The music of Tintagel, like all of Bax's, is impregnated with out-of-door impressionism—for he is essentially a composer who gathers his greatest inspirations from the universe of Nature. The broad lies of the horizon, the misty mirage of a color-subdued skyline, the whispering grasses at the water's edge, the star-studded expanse of silent sea or the moon-drenched mystery of a lonely moor—are moods which we can imagine stirring his imagination to expressions of "intimate evocations" that are preeminently poetical. Tintagel, as Mr. Anderson says, "is one of the finest suggestions of old scenes and of Nature's sway we have." The imposing grandeur of the castle is suggested in the music, the Cornwall cliffs and the rocky shoreline, the sun-tracked sea, stirred by the wind, flowing inward. It is all an imaginative picture—merely suggested—which needs no mapping out, like a Straussian tone-poem, to truly enjoy. There are moments, reminiscent of "Tristan," which might incite misleading criticism of a Wagnerian influence; but, if this be true, we believe they are the results of a complimentary influence, such as a good pupil inevitably displays, rather than of a plagiaristic intent. Bax could hardly "have the technique of all the schools," if he did not know his "Wagner;" and furthermore, he would not be a great composer if he did not show some Wagnerian influence, for we believe that Wagner brought a definite tonal coloring into existence which has influenced all composers since in some manner or other.

Contrary to the English reviews that found "much was due to Goossens' insight and sympathy," we believe that much has been missed by Goossens in his reading of this score. Goossens, who is unquestionably an essentially fine and extremely sensitive musician, is inclined to be rhythmically uneven (he has a tendency to permit our interest to lag at times), lacking in consistent vitality, and anti-climactic; nor has he essentially a good orchestra. There are many moments in Mr. Goossens' reading of Tintagel in which we feel he failed to keep the composer's thought a living one. A fine reading in recording should be, to our way of thinking, a veritable recreation of a given work. Very few recordings are however in truth "veritable recreations," although virtually every recording is a recreation. And so—once again—we are confronted with the type of a paradox, which we believe proves conclusively that words are ineffectual in describing music.

Mediterranean, which was originally written for the piano, was scored for a special concert of Bax's music given by his publishers in 1922. It is more adolescent in thought than Tintagel. At the same time, it is a work, which although poetically small in thought, is none the less a fine one; for as Mr. Anderson wrote in reviewing it, "it is not like the conventional 'sunny-South' poster-music. . . ."

PETER HUGH REED

Pagliacci

LEONCAVALLO: *Pagliacci*, by soloists, chorus, and orchestra of LA SCALA, Milan. VICTOR Musical Masterpiece Set M-76 (9 D 12s, Alb., \$13.50).

The Cast

NEDDA		Adelaide Saraceni
CANIO		Allesandro Valente
TONIO		Apollo Granforte
PEPPE		Nello Palai
SILVIO		Leonildo Basi

Chorus and Orchestra of La Scala, Milan
Conductor, CARLO SABAJNO

Another strong link in the chain of complete operas under the direction of this conductor, who accomplished successfully the revivication of this music which constant repetition has begun to wear thin.

Leoncavallo had written an ambitious trilogy of operas which he had presented to the Brothers Ricordi. They accepted them for immediate production but nothing more was heard from the project. In despair the composer took the scores to the rival publishers, Eduardo Sonzogno, who encouraged him to write the opera *Pagliacci*. He composed it in five months, using a plot taken from a case in real life tried before his father, a magistrate, at the tribunal of Cozenza on August 15, 1865. The opera was produced with overwhelming success at the Teatra Dal Verme, Milan, May 21, 1892, and later all over Europe.

Catalle Mendès had, however, written a "tragi-parade," *La Femme du Tabarin*, with a similar plot, which had been produced in Paris in 1887. When the opera was first given in Brussels, Mendès attempted to enjoin the performance but Leoncavallo remarked drily that after all it was one of the commonest plots in existence, and later cited the above case as proof. One Passard has also written an opera, *Tabarin*, with a similar situation, but at the end a reconciliation takes place.

After the first success of the opera, Leoncavallo was accused of imitating the styles of Gluck, Ponchielli, Wagner, Verdi, Gounod, Massenet and even Balfe. One writer mentions that the opening measures of the *Andantino* in A is a deliberate steal from the *Madrigal* in *Délibes* suite, *Le Roi Malgré Lui*. Mascagni was charged with writing an anonymous pamphlet in which he accuses Leoncavallo of plagiarism. Fame and the pot and the kettle!

The word *pagliacci* itself has an interesting derivation. These wandering performers first visited France with the troupes of 1570. (cf. *Paillasse*, Fr.) Originally clothed in white with big buttons they later wore costumes of blue and white checked bed-tick which was then used as covering for straw mattresses. The work *pagliaccio* originally meant straw, hence the name which is applied to these strolling players, which should not be restricted in meaning to clowns, but to their other talents as singers, actors and pantomimists.

The first performance in America took place at the Grand Opera House, New York by the Heinrichs Opera Company. Melba was one of the first sopranos to sing Nedda's music in Europe and frequently sang the *Ballatella* in concert. Caruso was undoubtedly the greatest of Canios, but Zenatello should not be forgotten. Maurel originated Tonio, but was quickly followed by Campanari and others. Scotti was cynical; Baklanoff, the originator of the business with the apple, and Amato a sentimentalist in the role. Famous Neddas include Geraldine Farrar, Fritzi Scheff, and in later years Maggie Teyte and Lucrezia Bori.

The current performance is in 18 sides, the series number of which is given in each case. The references are in each case to the Schirmer 1906 score.

Record 1.—*Si puo* (9655)

The first part of the prologue is a miniature overture and the three themes that are associated with the drama to follow are heard for the first time. The first, used later in the *Arioso*, is sung here by horns alone. The second, cantabile sostenuto, represents the guilty love of Nedda and Silvio and the third, vivace come prima, is used constantly in association with the players. This side ends just before the beginning of the reminiscent *Un nido* which is

Record 2. The baritone, Granforte has a fine voice which he uses expressively. The customary liberties are taken with end of the aria but not as obtrusively as usual. Both the

orchestral part and the accompaniment are very well done.

Record 3. *Son qua*, (9656). This colorful chorus is brilliantly sung and the atmosphere of the entire work is at once created. Valente, the Canio's voice is ineffective in the lower register but the moment it mounts into the true tenor range it improves immediately and is impressive throughout the opera.

Record 4 is *Un tal gioco*, which he sings with fire and readily delineates the character of the jealous and adoring Canio, foreshadowing the tragedy to come. The villagers, hearing the sound of bagpipes begin

Record 5 (9697), which is the Bell Chorus, one of the most beautiful passages in the opera and equally well sung here. The orchestra occasionally overpowers the voices but it is probably the fault of the reproducing mechanism as the balance between the two is so carefully maintained throughout.

Record 6 is the *Ballatella*. From her first notes in the fourth record, Adelaide Saraceni creates the picture of Nedda, the wanton baggage, whose loves are as light as her head. The singer's voice becomes slightly strident in fortissimo upper passages but even then it has a dramatic quality which makes her impersonation constantly effective.

This displayful music, preceded by the recitative in which Nedda remembers Canio's manner in record 4, is sung with much verve although the accompaniment is taken at too leisurely a pace.

Record 7. *Sei la*, (9658). The duet between the amorous Tonio and the disdainful Nedda, in which she mournfully rejects his proposals of love and earns his undying hatred. Close on the heels of the hunchback comes the villager Silvio who in

Record 8. *Nedda! Silvio!* A quest'ora—makes Nedda more dissatisfied with her lot than ever. Basi gives an excellent version of this ungrateful role. Dramatically it is one of opera's weakest parts but the duet contains some of the loveliest music in the opera which is well taken care of here. The cut indicated in the score leads directly into

Record 9. *Non piu non m'ami*, (9659). Silvio's successful attempt to break down Nedda's resistance. Tonio plays the eavesdropper and runs to summon Canio.

Record 10. *Cammina adagio*. Tonia hears Nedda promise to meet Silvio later that night and tries in vain to catch him. There is a tensely drawn scene between Nedda and Canio and Tonio and Beppe urge him to go on with the play. His heart-broken sobs culminate in

Record 11. *Vesti la giubba*, (9660), which is here given a masterly performance. It is not oversentimentalized and forms a climax worthy of what has preceded it.

Record 12 is the intermezzo usually played before the second act. The final strain of the prologue is re-stated here *con amore*.

Record 13. *Presto affre tiamoci* begins the second act, (9661). It is the impatient chorus sung as the villagers await the rise of the curtain. Even without the stage action it is easy to picture the commotion of the throng.

Record 14. *Pagliaccio, mio marito*, begins the action of the playlet. The tripping minuet movement which runs throughout the act is heard for the first time. Harlequin's serenade sung by Palai with fine effect intrigues the fickle Columbine.

Record 15. *E dessa*, (9662), continues with the exaggerated comedy of Tonio as he comments on her character. This scene is a striking contrast to the scene which follows at the entrance of Canio as he hears Nedda repeat the same words of assignation that she said earlier in the day to Silvio.

Record 16. *Arlecchin! Columbina!*, is the scene just before this as the lovers in their mock rapture eat supper. Taddeo enters and announces the arrival of Canio.

Record 17. No, *Pagliaccio, non son*, is the enraged Canio's indictment of his wife and is followed by her terrified attempt to continue with the play which begins

Record 18. *Suvvia, cosi terribile*. Canio demands the name of her lover. Defiantly she refuses as triumphantly above her voice soars the love motive. Canio stabs her. She calls for Silvio and Canio kills him. The comedy is ended! The mounting intensity of this scene is superbly brought out in the records.

Leoncavallo intended the final words to be spoken by Tonio. Maurel did so at the first performance. At the first Boston performance Tonio said them as Canio crossed himself. Custom, however, gives them now to Canio. It would be interesting to know what caused the change.

As fine as the individual interpretations are, Sabajno, the conductor, holds the entire interpretation together. Owing to recording difficulties, no doubt, the orchestra at time overpowers the chorus and at others the singers themselves seem to be singing over-loudly. But the conductor never fails to create the "go," the fiery realism that is the very soul of the verismo school of opera. It would be interesting comparison between the old Leoncavallo version made in the acoustical days and the present one. That was the day before they laid much stress on who conducted the music, at least as far as telling the public was concerned and great publicity was given the fact that the set was under the composer's direction. It was said at the time that any question arising in the future concerning the composer's intention regarding the opera could be decided by reference to that performance. I have the feeling that he would be surprised and delighted with the new one. Certainly it is one which every lover of the opera will want to own. R. B.

Der Davidsbund

SCHUMANN: *Davidsbündlertänze*, Op. 6, played by FANNY DAVIES. COLUMBIA Masterworks Set No. 142 (3 D12s, Alb., \$6.00).

Schumann, when he was twenty-seven years old, wrote this series of characterstücke, which he entitled *Davidsbündler Dances*. The conception and significance of this title is in a way an example of the mood of the Romantic Movement in one of its most typical manifestations, for the *Davidsbünd*, or band of Davidites, was made up of a group of real and imaginary characters conceived in Schumann's mind, and to whom he ascribes the authorship of the dances. This kind of fanciful extravagance was entirely in keeping with Schumann's love of mystery and play. The principle characters of this ethereal group were Florestan, Eusebius, and Master Raro. Florestan was the man of verve and enthusiasm, Eusebius was the poet, as the moods of those dances to which their initials were added, indicate. Other characters in this band were less imaginary, for the composer Stephen Heller is represented, as the contributor "mit humor." Clara Schumann also appears. Once, when discussing these dances, Schumann has Florestan say: "Assembled *Davidsbündler*, that is to say, youths and men who are to kill the Philistines, musical and otherwise, especially the tallest...." "On this authority, one might venture the guess that Schumann has taken the story of David as a symbol of the struggle between the Romantic composers and the tradition-bound Philistines of Classicism. (See also the march against the Philistines that forms the finale of the *Carnaval* suite.) This series contains all of the dances but nos. 3, 7, 15, and 16. It is fitting that Fanny Davies, the English pianist, should play them, for she was a pupil of Clara Schumann (and Reinecke), and has been a Schumann specialist throughout her career. She has recorded the concerto and the *Kinderscenen* besides, for Columbia; the latter set has not yet been given American release. The story of her appearances, which began at the prodigy-age of six, reads like the wish-fulfillment dream of a pianist. She has appeared in all the large cities of the European continent and has played with their orchestras. Besides being a pianist of note, Miss Davies lectures and writes on music, and has been President of the Society of Women Musicians. Her performance is essentially in the spirit. One feels that it is "correct." There are two musical connotations to this word "correct"—the one condemns, the other praises, but it is needless to say that Miss Davies' correctness is a most worthy virtue. Her interpretation is not excitingly brilliant—but if it were, we should have Miss Davies in the fore, and not Schumann. The performance is at all times romantic, and she makes the most of Schumann's varied syncopations. The recording is very good. E. Y. G.

The next issue will contain feature reviews of *Carmen* in the abridged opera series (Brunswick), Brahms' *Requiem* (Electrola), the Tchaikovsky Violin Concerto with Elman (H. M. V.), a Bach sonata for violin solo by Menuhin (H. M. V.), an album of Elizabethan madrigals by the St. George's Singers (English Columbia), Columbia's *Marchenera* records and Turina's *Danzas Fantasticas*, Euryanthe overture conducted by Max von Schillings (Columbia), etc., etc.

ORCHESTRAL

MENDELSSOHN: *Midsummer Night's Dream—Overture* played by a SYMPHONY ORCHESTRA under the direction of ELIE COHEN, Chef D'Orchestra, Opera Comique, Paris. COLUMBIA 67795-6-D (2 D12s, \$2.00 each).

Wealth was no drawback to Mendelssohn's genius. The penalty in his case seems to be that his music already begun to fade. It takes a greater conductor and orchestra than this to make it "sound" as it should. The present performance is one of varying merit. The opening horn calls are well done, but the fairy music itself lacks the gossamer lightness it requires. The songful middle section seems a trifle over-loud, the tone losing quality thereby. On the whole the version's competent but not sufficiently brilliant to throw new light on the work. Hearing it again recalls the remarkable Reinhardt version of the play and the skillful method in which this music was used.

This exquisite overture was written when the composer was but fifteen years of age and had already written a piano-forte quartet. His entire career was in fact diametrically opposed to that of most composers. In the first place his family was rich. Originally Jews, they turned Christian and the gifted young composer was an important figure socially, not only because of his family but because of his charm and rare talents. He was an organist, pianist and conductor and at 18 organized a chorus to sing the Passion according to Saint Matthew. His first appearance in London made him the idol of England and his career became largely identified with his success there. It was not until he was thirty however that he wrote the incidental music to a *Midsummer Night's Dream* and the difference in style between this and his earlier works is interesting to compare.

DEBUSSY (orch. BUSSEY): *Petite Suite*: 1.—*En Bateau*, 2.—*Cortège*, 3.—*Menuet*, 4.—*Ballet* played by ALBERT WOLFF and the ORCHESTRA DE L'ASSOCIATION LAMOUREUX, Paris. BRUNSWICK 90066-7 (2 D12s, \$1.50 each)

Re-pressings of recent Polydor releases, numbers 566011 and 566012.

This is the first fully adequate recording of this charming suite. The version used is the orchestration by Henri Paul Büsser, who first met Debussy when he was chorus-master of the first performance of *Pelléas et Mélisande*. The orchestration was made under Debussy's own direction. The suite was originally published for piano à quatre mains in 1889,—one authority says by Durand, another by Fromont.

Büsser himself was a composer of varied works, including a *Pastorale* in one act, *Daphnis et Chloé*, a symphonic poem, *Hercule au Jardin des Hespérides*, and a *Suite Funambulesque* as well as various instrumental works of lesser importance. His chief claim to fame, however, lies in his adaptation of these piano works.

Although the suite is in the composer's earlier style and as such can neither be considered typical or important, it is at the same time a work of charm and much rhythmic vitality, and the present performance—carried out with the utmost élan by Albert Wolff and the Lamoureux Orchestra—brings out these qualities to a rare degree. As a concert performance is now a rarity, this is a unique opportunity to hear music of Debussy's earlier period which was to ripen into *La Demoiselle Elue* and later into the *Après-Midi d'un Faune* and the epoch-making *Pelléas et Mélisande*.

MASCAGNI: *Iris—Dances and I Rantzau—Overture*, played by a SYMPHONY ORCHESTRA conducted by the COMPOSER. COLUMBIA G-50238-D (D12, \$1.25).

The dances from *Iris* take place in the first act as a part of the puppet-show arranged by Kyoto, the procurer, to fascinate *Iris*. Three Geishas impersonate Beauty, Death, and the Vampire. The characters are designated by masks and form the climax to the little drama which has preceded it. The opera itself has never been an enduring success, although with its charming settings, fanciful philosophy and Italianate music, the reason is hard to find. It marks Mascagni's later style and perhaps the very qualities which make it so different form too great a contrast to anything else the composer has written. Certainly a more exquisite performance than that given last year by the Chicago company

is difficult to imagine. Madame Mason did some of her best considered singing and the scenic production was lavish. The choral passages of the familiar Hymn to the Sun were projected through the sides of the proscenium with great effect and the other characters were well taken. The rôle was a favorite of Emma Eames, and Madame Bori will sing it next year in the Metropolitan revival. (An acoustical version of "In pure stille" by this soprano has long since vanished from the catalogue.)

The music, however, marks a definite advance over L'Amico Fritz and I Rantzau, the overture to which forms the other side of the present recording. The failure of the first-named did not warn the composer that Erkman-Chatrian was not the writer to inspire his librettists to their best efforts. Produced for the first time at the Pergola Theatre in Florence, November 10, 1892, I Rantzau had scarcely any of the charm of its predecessor and irritating mannerisms were again in full display. The overture, itself, if badly orchestrated, and the continual and meaningless shifts of key and time-signature do not contribute dramatic effectiveness.

Contrary to precedent the composer gives in these records excellent and persuasive renditions of his own music, minimizing in fact the futility of much of the music.

Their historical value aside, the present records are well worth the acquisition at the price specified and should successfully complement a collection of Italian music. Further recordings by Mascagni would be interesting, viz, the Cicaluccio from I Rantzau and the Duetto del Ciliege from L'Amico Fritz. R. B.

WOLF: *Italian Serenade*, played by a SYMPHONY ORCHESTRA conducted by FRITZ STIEDRY. COLUMBIA G-50236-D (D12, \$1.25).

Hugo Wolf's lieder have never attracted their due meed of phonographic attention. It is curious therefore that the vastly less familiar side of his talent should find discographic expression, especially as his orchestral works are so seldom played in concert. For orchestra alone he wrote only three works: a symphony in B flat (there are sketches for another), a symphonic poem ("Penthesilea"), and the present serenade, the first movement of a projected suite of three for small orchestra. The material for the work was drawn from an early string quartet. It is in rondo form, with a principal and two alternating themes. The tempo is *lebhaft*, and despite the occasional echoes of Schumann and Strauss, there is a buoyancy and fineness of grain here—for all the unpretentiousness of the material—that are wholly his own, and that give the piece a delicate charm in no wise inferior to that of his best songs. The music stimulates the listener to an interest in the singular genius of the composer, perhaps best described in the study by Romain Rolland and the biography by Ernest Newman.

The orchestra called for is small: two each of flutes, oboes, clarinets, bassoons, and horns, together with string choir and a part for solo viola. The instrumentation has been edited by Max Reger. Dr. Stiedry conducted the Columbia disc of Brahms' Academic Overture a few months ago and conducted it well. Evidently he is a man of well-rounded sympathies, for despite Wolf's own antipathy towards Brahms (he was accused by the Brahmins of "blasphemy against the Holy Ghost"), Stiedry displays genuine insight into the serenade, conducting it with a hand as light and pointed as it was vigorous for the lusty Brahms overture. The delicacy of the work is well retained in the recording, and the undesignated orchestra gives a sensitive performance. A work to be warmly recommended.

IPPOLITOW-IWANOW: *Caucasian Sketches*—No. 1 "In the Mountain Pass," and No. 3, "In the Mosque," played by the VICTOR SYMPHONY ORCHESTRA conducted by ROSARIO BOURDON. VICTOR 36017 (D12, \$1.25).

Ippolitow-Iwanow's Caucasian suite has long been known in this country by two numbers only, In the Village and the finale—variously titled Procession of the Sarder and March of the Caucasian Chief. It is interesting to hear for the first time what the remaining numbers are like, particularly as played under the alert and dependable hands of Mr. Bourdon. In the Mountain Pass has very marked overtones of the Magic Fire Music from Die Walküre. Like the more

familiar pieces in the set it is richly and darkly colored in orchestration, and the well-turned performance here makes the most of its sonority. The material itself is broadly songful, but lacking the more distinctive touch of the march. In the Mosque cultivates quiet semi-oriental idioms in the style of the Rimsky school. The wood wind choir is given good opportunity to display tangful tone qualities. The music is interesting rather than significant, but the disc commendably fills a gap long left open.

VERDI: (arr. E. Tavan): *Aida—Grand Fantasy*, played by MAREK WEBER'S ORCHESTRA. VICTOR (International list) V-50024 (D12, \$1.25).

A well-turned potpourri that is confined less exclusively to the more bombastic moments of the music than the average fantasy. The recording is powerful, but the conductor is less energetic than is his wont, without however losing the music's momentum or animation. O. C. O.

MASSNET: *Scènes Alsaciennes*, played by a SYMPHONY ORCHESTRA under the direction of PIERRE CHAGNON. COLUMBIA 50237-D (D12, \$1.25), 223-9-D (2 D10s, 75c each).

Massenet, purveyor of musical sweetmeats for the bourgeoisie, composed seven suites for orchestra, the most popular being the "Scènes Pittoresques." The "Alsatian Scenes," the last of the series, was inspired, it is said, by the story of Daudet, "Alsace: Alsace!", lamenting the loss of the Alsace-Lorraine provinces.

If here was something calling for heroic touch, for brave music like that of the little known opus, the "Overture of 1812," Massenet did not avail himself of the opportunity.

The music has a rustic flavor and is stamped with the Massenet hallmark, the sentimental melodic curve which in these enlightened days is considered the one unforgivable sin. Only three of the four movements are recorded: "Sunday Morning," a neat little Pastorale with lush passages for the wood winds; "At the Tavern," with its sprightly waltz tune and hunting song; and "Sunday Evening," with more episodes involving Alsatian airs and with time out for the roll of drums and trumpets sounding the retreat. No. 3, "Under the Lindens," an adagietto, love-scene, is omitted. (For a detailed description of the music, see page 331 of the July 1929 issue.)

The performance is highly animated and the conductor makes much out of the music. These discs are very easy to listen to—especially when you are in the mood for lighter fare. It is a wonder that some maestro of the radio does not let up on poor Peter Ilyitch for a while and turn to Massenet. A. A. B.

CHORAL

GRETCHANINOFF: *Zwei Alte Hochzeitslieder*, and DORTNIAN SKY: *Kolj Slaven* (How Glorious!) sung by the DON COSACKS CHOIR, conducted by SERG JAROFF. COLUMBIA 50239-D (D12, \$1.25).

Sensational choral recordings which should whet the appetite of American-goers for this famous organization which will make its first American tour next season. No more remarkable choral work has been heard on records than the truly stunning work of these Cossack choristers.

The chorus, How Glorious, abounds in thrilling dynamic contrasts, ranging from melting pianissimo to a robust climax, the unusually rich bass section forming a stalwart support for the brighter voices in the mounting surge of the music. Passion, poetry and cold brilliance of Siberian air is in their song.

The typically Russian wedding songs employ a solo voice, accompanied by a vocal obbligato, approximating to a striking extent the tone quality of an orchestra. The numbers are superbly recorded and should have a phenomenal sale. No music-lover will want to be without them.

Memory strays back to a Night at Yar's in the Chauve-Souris. What this chorus would do to those Gypsy songs!

R. B.

OPERATIC

CAVALLERIA RUSTICANA—Opening Chorus (*Gli aranci olezzano*), and DON PASQUALE—Vado Corro (*Che Interminabile an Dirì*), Act III, sung by the LA SCALA CHORUS, Milan with orchestral accompaniment. BRUNSWICK 90070 (D 12, \$1.50).

The Don Pasquale fragment is incorrectly labeled Vado Corro which is the duet for soprano and baritone at the end of Act 1. The scene recorded here is probably the chorus at the beginning of Act III similar to the one issued by Columbia in July by the Chorus of La Scala in Milan. What with these and the current Victor releases this group at least can not be said to lack opportunity for continued employment. It would be interesting to know how many are employed at a time and if the same group makes records for each company.

The Cavalleria number is sung with animation and beauty of tone. The contrast between overwhelming sonority and delicate pianissimi in the other number is somewhat startling, but the music is delightful and makes one wish for more electrical recordings from the opera.

MOZART: *Don Giovanni*—Serenata (*"Deh vieni al finestra"*—Act II) and *"Finch Han Dal Vino"*—Act I sung in Italian by EZIO PINZA with orchestral accompaniment. VICTOR 1467 (D10 \$1.50).

The current Metropolitan revival of this famous opera made some sort of recording inevitable. The serenade is Mozart incarnate; i.e., elegance of melody, form and rhythm, and Pinza's bass seems well suited to the music. At the time the revival was announced Mr. Gatti gave out the statement that the role was originally intended for a basso cantante rather than a baritone and Signor Pinza's success in the role, while not outstanding, seemed to prove this statement. This serenade long since vanished from the current Victor catalogue but how many readers remember the versions of Scotti, (88194), Ruffo (87112), Hector Dufranne (45011) and De Luca (62623, which was made in Europe and was double-faced, backed by the catalogue aria sung by one Arcangelo Rossi, and sold for 75c)?

The drinking song on the other side of the record is taken at breakneck speed as the Don prates of wine and women in song. Splendidly sung in this instance. The accompaniments are very well done, especially the mandolin part on the first side.

LA BOHEME: *Song of the Coat* (*"Vecchia Zimarra"*) and FAUST: *Mephistopheles' Serenade* (*Tu che fai l'addormentata*) sung in Italian by TANCREDO PASERO, with orchestral accompaniments. COLUMBIA 2214-D (D 10, 75c).

Through some inadvertency in mixing up various pages of copy at the last minute before publication the review which appeared last month was incorrect. A well merited rebuke and chagrin at my carelessness prompts the following correction.

Two familiar bass arias sung in a manner slightly more than routine. The Faust fragment seems too restrained and certainly the dear old coat must have been alarmed to have so much loud singing directed towards it (and this is where the end of one page came and the following was omitted), even if the aria itself hadn't turned out to be an abridged edition of the Prologue to Mefistofele by Boito. Is it the same as on record 1961-D by the same artist and company?

PAGLIACCI: *Prologue* (sung in Italian), and CARMEN: *Toreador Song* (sung in French), by MICHAEL BOHNEN, with orchestral accompaniments. BRUNSWICK 50163 (D12, \$2.00).

I might qualify the review of this record by saying that Bohnen is superb in the German repertoire. Since his first appearance in New York, criticisms have been made of a mannered style, exaggeration, etc., yet in reality he has performed valiant service in keeping the Wagnerian rôles from falling into a rut, and making rôles like Kezal, Caspar, Jonny, and many others, vivid and interesting.

The present coupling does not exhibit him in his best vein (as illustrated so admirably in his preceding release—arias from *The Magic Flute* and *Das Rheingold*—Brunswick 50162). The Toreador's song is punctuated with violent crescendos to indicate Escamillo's enthusiasm, and while the Pagliacci prologue is more restrained, it differs very considerably from the accepted style of performance without possessing the conviction of a well-considered as well as new conception of the work.

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Songs

GODARD: *Jocelyn-Berceuse* (*"Angels Guard Thee"*), and JAKOBOWSKI: *Ermine-Lullaby*, sung by HULDA LASHANSKA, soprano with orchestral accompaniments. VICTOR 1469 (D 10, \$1.50).

A felicitous combination of thrice familiar slumber songs by the radiant-voiced Lashanska who achieves the feat of making these hackneyed excerpts seem almost new by the beauty of her voice and performance. Especially charming is the Ermine number with the soft high notes at the close. Shades of Marije Janssen and Pauline Hall!

ROMBERG: *Student Prince*—Serenade and FRIMI: *L'Amour Toujours L'Amour* sung by RICHARD CROOKS, with orchestral accompaniments. VICTOR 1478 (D 10, \$1.50).

Two semi-popular songs that are in their way classics. The first with a male ensemble, as in the stage production, is sung with warmth of feeling and unusual brightness of tone even for this artist, and the second fills a long felt want for an adequate recording of the ballad. The ending is different from most versions, with a falsetto tone rather than a ff climax.

TREHARNE: *Corals*, and JOHNSON: *If Thou wert Blind* sung in English by LOUIS GRAVEURE with piano accompaniments by WALTER GOLDE. COLUMBIA 2240-D (D 10, 75c).

This Graveure release does not differ materially from others in his latter-day style. With the advent of his tenor voice have come many vocal mannerisms and tricks of style unworthy of the artistry which he used to display so consistently. The present strained quality of his singing does not prove that the change was a fortunate one. The songs themselves are an excellent argument for German lieder in a "language that you can't understand."

DENZA: *Se*—and SEISMIT-DODA: *Notte Lunare* sung by BENIAMINO GIGLI in Italian with orchestral accompaniments. VICTOR 7261 (D12, \$2.00).

Italianate singing of a familiar ballad and an unfamiliar one cast in minor mood.

R. B.

String Quartet

MOZART: *String Quartet in G* (Köchel 387)—Second and Fourth Movements, played by the GUARNERI STRING QUARTET (Karpilowsky, Stromfeld, Kroyt, Lutz). BRUNSWICK 90069 (D12, \$1.50).

Brunswick's release of two of the most appealing movements of a Mozart quartet, played by a thoroughly capable organization, is well considered. The issue of the remaining movements is of course to be anticipated, but there is a very definite place for single chamber music discs of the first order. The novice to chamber music is usually encouraged to make its acquaintance through snippets or transcriptions of popular piano pieces. The man who knows and enjoys a Mozart symphony will be stimulated by the hearing of a disc like this to go farther into the quartet repertory, where a transcription of the Schumann *Träumerei*, say, would be no incentive. The Quartet in G (major, by the way, and not minor as labelled) is the first in the series dedicated to Haydn—of which the fourth (B flat—"Hunting" quartet) was released last April in a recording by the Leners for Columbia. The minuet of the present work is unusually interesting in its structure and force and individuality with which it is rhythmized. The finale, with its vigorous fugal writing, is an exceedingly happy example of Mozart's virile delicacy. The music's qualities are admirably brought out in the playing, which immensely zestful and lithesome, and the clean open recording.

O. C. O.

Piano

CHOPIN: *Fantasia Impromptu*, Op. 66 and *Mazurka in B flat*, Op. 7, No. 1, played by ALEXANDER BRAILOWSKY. BRUNSWICK 90068 (D12, \$1.50).

Mr. Brailowsky's interpretation of the *Fantasia* is, for the most part, quite conventional, even to the sentimentalized middle section. His heated beginning however, is extraordinary, and it is the high mark of the record. In the *mazurka*, he has delightfully accented the dance rhythm, so that one is convinced that it is a dance, and not simply a piece of piano music, which impression is too often given by lesser pianists. That crispness of tone which marks his individuality is here keenly evident. The recording is a fine one.

DESIDERIUS DEMENY (arr. HOROWITZ): *Danse Exotique*, and LISZT (arr. BUSONI): *Paganini Etude in F flat*, played by VLADIMIR HOROWITZ. VICTOR 1468 (D10, \$1.50).

This little record is a pleasant surprise. One should not be misled by the title, for it is not exotic music, but rather eccentric music which might accompany an exotic dance. It is modern in treatment, most youthful, even adolescent, in spirit, and of jazzy pep. Its patness recalls Poulenc in his most clever and lusty mood—for it is essentially witty. It is what Gershwin, in his "serious" music, tries to do—that is, fuse the inventions of jazz and all the varieties of musical devices with significant and catchy content. The combination of this dance's charm and Horowitz's facile brilliance make it a record one will not tire of after repeated playings. Demény is a Hungarian, who has been a priest, choirmaster at St. Stephens, Vienna, and editor of the Hungarian journal *Zeneközlöny*. He has composed songs, masses, and melodramas—and has thrice taken the Zichy prize for orchestral works.

The reverse side presents a good deal of sound and fury signifying nothing more than an exposition of Horowitz technique in octaves.

Violin

PUGNANI: *Largo Espressivo*, and *Tempo di Minuetto* (arr. KREISLER), played by GEORGES ENESCO, with piano accompaniments by SANFORD SCHLUSSEL. COLUMBIA 50235-D (D12, \$1.25).

The phrase "early Italian composers" often serves as a convenient category in which to class that horde of prolific masters who were contemporary with and immediately after Scarlatti, Vivaldi, and Corelli. Gaetano Pugnani was one of these, but on hearing his music the inadequacy of convenient phrases becomes apparent; despite their sameness of purity and line, each of the major Italian composers had his individual stamp, just as there are marked differences be-

tween Rameau and Couperin. The *Tempo di Minuetto* is about as perfect an example of old style and melody as one could want; the *Largo* is completely satisfying emotionally. Enesco proves himself master of the highly difficult subtleties of phrases upon which so very much depends in Pugnani,—also the easily exaggerated embellishments. It is his restraint which forms the essence of Enesco's violinistic charm. Mr. Schluskel's accompaniment deserves praise, for he makes himself heard, which is more than many of his colleagues will do when playing for a well-known violinist.

DE FALLA: *Spanish Dance* (arr. KREISLER), and DOBROWEN: *Fairy Tale*, Op. 16, played by MAX ROSEN, with piano accompaniments by RICHARD WILENS. BRUNSWICK 50164 (D12, \$2.00).

There have already been several orchestral versions recorded of this dance from "El Vida Breve." This is particularly good recording of Kreisler's transcription for violin and piano. It is of course highly Spanish music with the customary voluptuous swoops and sudden fits of temper; de Falla's occasional eccentricity makes it even more fitful, and temperamentally as well as musically modulating. Max Rosen, who has hitherto been relegated to less serious music has the opportunity of demonstrating larger talents. He plays with considerable energy, but a sameness of tone runs almost throughout the piece and one feels a breathless eagerness in his playing to the exclusion of "kunstpausen." The same may be said in regard to his tone on the reverse side, though here there is more opportunity to exhibit its compactness. Issaye Dobrowen is a young Russian composer and conductor, trained at the Moscow Conservatory and by the omnipresent Godowsky. He has written a musical fairy-play,—*"1001 Nacht,"* piano and violin sonatas, and several piano and violin pieces. The fairy tale, Op. 16, Mr. Rosen plays here is not highly original—that is, it reveals a number of influences, but it is quite lovely in a melancholy way, and the folksong flavor is pleasantly blended.

KREISLER: *The Old Refrain* (Viennese Popular Song), and HUEBERGER (arr. KREISLER) *Midnight Bells* (from "The Opera Ball"), played by FRITZ KREISLER, with accompaniments by CARL LAMSON. VICTOR 1465 (D10, \$1.50).

Two of the stock favorites in the Kreisler repertory, formerly issued on Victor 720 (with *The Rosary*) and 717 (with *Aucassin and Nicolette*). The new recordings possess all the familiar Kreisler stylistic characteristics, and the pieces' easy tunefulness ensure them a wide public.

Violoncello

BOCCHERINI: *Adagio and Allegro in A major*, played by PABLO CASALS, with piano accompaniments by BLAS-NET. VICTOR 7258 (D12, \$2.00).

Boccherini, whom Haydn was proud to consider a compeer, composed prolifically, with generous attention to his own instrument, the 'cello. Casals has long evidenced great admiration for his works and has played his 'cello concerto widely in concert. No indication is made on the label, but I presume these pieces are from a sonata. They are rather dry—like much of Boccherini's writing—and give small scope to Casals' precise perfection and the subtle recording. They are of course "good music," but not inspiring, and sounding slightly withered. Casals' graduations of volume and nth degree control of pianissimos are, however, things to marvel at. The record is worth while if only as an exposition of his incomparable musicianship.

GOLTERMANN: *Andante*, and PERGOLESE: *Tre Giorni* (Siciliana from "Nina"), played by FELIX SALMOND, with piano accompaniments by HARRY KAUFMAN. COLUMBIA 2249-D (D19, 75c).

There were two Goltermanns who achieved note as 'cello virtuosi and composers. The label does not specify whether Georg Eduard or Johann August Julius is to be accredited with this little cantilena, with its echoes of the *Melody in F*. Salmond's strong, singing tone makes the most of its plaintive sentiment. Pergolesi (the spelling with a final "i" is preferable, I believe) has lately come into considerable vogue with the moderns. Stravinski's *Pulcinella* ballet is based upon his melodies. This pastoral dance touches a deeper vein of feeling than the more facile *Andante*, and Salmond playing is more convincingly and sincerely keyed. Both are recorded with Salmond's invariable effectiveness.

String Orchestra

Londonderry Air (arr. PERCY GRAINGER), and DUBENSKY: *Gossips*, played by the PHILADELPHIA CHAMBER STRING SIMFONIETTA, conducted by FABIEN SEVITZKY. VICTOR 4186 (D10, \$1.00).

The organization founded and led by Fabien Sevitzy is the first string ensemble to attain any measure of phonographic popularity. The present selections possess more popular appeal than musical significance. With all due respect for Mr. Grainger's arranging skill, his transcription of the familiar Irish air is far too rich and sweet: one can almost smell the over-fragrant roses, and much of the tune's Celtic charm is lost among the Wagnerian harmonization. Dubensky's piece, played in Pizzicato throughout, is appropriately garrulous in an amiable way. E. Y. G.

Band

SOUSA: *Nobles of the Mystic Shrine*, and WHITE: *The Saracen Guard*, played by the CENTURY OF PROGRESS BAND (Official Band, Chicago World's Fair, 1933), conducted by MAX BENDIX. BRUNSWICK 4796 (D10, 75c).

Playing and recording are more vigorous here than in the "Century of Progress Band's" first release, last March. Again the conductor displays a tendency toward accentuated dynamic contrasts. The Sousa march is a bombastic piece, stirring enough, but lacking the characteristic Sousa color. The Saracen Guard is more smoothly turned, and played here to good effect.

SCHARWENKA: *Polish Dance*. Op. 3. No. 1, and GOUNOD: *Queen of Sheba March*, played by B. B. C. WIRELESS MILITARY BAND, conducted by B. WALTON O'DONNELL. COLUMBIA 50240-D (D12, \$1.25).

The B. B. C. Band has a skillful way with transcriptions, as proved so brilliantly by its coupling of Golliwogg's Cake-Walk and Rimsky-Korsakow's March of the Tumblers of a few months back. Here the material is more orthodox, but again the playing is pointed and energetic. The tone is coarser than in the earlier release. The Polish Dance is a familiar piano-piece—once recorded by the composer himself for Columbia.

KING: *Pageantry*, and ALEXANDER: *Colossus of Columbia*, played by RINGLING BROTHERS AND BARNUM & BAILEY'S BAND, conducted by MERLE EVANS. VICTOR 22474 (D10, 75c).

A second release by the big circus band, powerfully recorded, and with fine local color contributed by the callopie, which—by the way—carries off the playing honors with ease.

Madelon, and *It's a Long, Long Way to Tipperary*, played by the VICTOR NOVELTY BAND, conducted by NAT SHILKRET, VICTOR 22487 (D10, 75c).

The current (or is it recent by this time?) craze for war books and movies, together with the approach of the American Legion convention, are no doubt the stimulus that prompted this coupling of war-time favorites. The arrangements, particularly of the Tipperary tune, are quite elaborate, betraying the ingenious hand of Mr. Shilkret. Both pieces have vocal refrains.

I VESPRI SICILIANI—*Overture*, played by the CORPO MUSICALE DELLA R. MARINA ITALIANA. VICTOR (Italian list) V-62011 (D12, \$1.25).

It is a pleasure to hear the Royal Italian Marine Band in a work that gives greater scope to its powers than the potpourris of operatic airs to which it is usually relegated. This is one of its best discs, exhibiting its characteristic qualities of dark tonal coloring, invigoration, animation and forcefulness, and a breadth and richness of treatment that avoids an excess of Italianate mannerisms.

Theatre Organ

Quentin A. Maclean, playing the Compton Theatre Organ, Shepherds Bush Pavilion, England, couples a fervent, very sweet transcription of the Barcarolle from the Tales of Hoffmann with a vastly more effective version of Gounod's Funeral March of a Marionette. The recording is quite strong. (Columbia 2251-D).

POPULAR

Movie Songsters

J. Harold Murray, who is rapidly duplicating in the movies his success on the musical comedy stage, makes his disc debut in hits from his Fox show, "Women Everywhere"—Smile Legionnaire and Beware of Love (Brunswick 4836). The first is orthodox bombastic he-man stuff, trolled out with considerable verve, but the smoother lyric gives better opportunity to demonstrate the attractiveness of Murray's voice. Victor introduces Everett Marshall, of the operatic stage, another powerful baritone. His singing in hits from "Dixiana" is rather over-resonant for best reproduction, but he makes much of the worthy successor to "Old Man River"—Mr. and Mrs. Sippi. Goodbye Old Pals, on the other side, is more conventional martial material (22472). Helen Kane also appears under the Victor label in I've Got "It" but it Don't Do Me No Good and My Man is on the Make (22475), characteristic material for her now-familiar vocalizations, but more amusing and less formalized than some of her recent releases. Charles King is big-voiced and given strong support in well animated versions of Here Comes the Sun and Leave a Little Smile (Brunswick 4849), Highway to Heaven and Love Comes in the Moonlight (4840).

Male Ensembles

Columbia leads in this classification with three good discs. I like best the unconventional spirit and amusing material of the West Pointers, a well-known radio group, which sings The Regular Army, Oh! (a very near folk song). The Raw Recruit, and Mademoiselle from Armentieres (2244-D) with a very refreshing zest and directness. The bass, Lt. O'Flaherty, is outstanding. The Happy Chappies proffer more hackneyed fare: My Pretty Quadroon and By a Window, sentimental harmonizations with hill billy flavor. The Rondoliers, however, strike a lively note in their enthusiastic performances of two peppy songs—Cheer Up and Here Comes the Sun (2253). For Brunswick Earl Burtnett's Trio sings Song of the Islands and Old Plantation in its most plaintive crooning style (4350).

Instrumentals

There are surprisingly few popular instrumental releases this month. The only salon orchestra is Victor's, led by Shilkret, heard in ultra-expressive versions of Mem'ries and Song of the Soul (22466). Lee Sims is the sole pianist, playing ingenious versions of St. Louis Blues and I Wish I Could Shimmy Like My Sister Kate in his best style and aided by a first rate trumpet soloist (Brunswick 4780). Hawaiian music is purveyed for its devotees by the Ferera Trio on Okeh 41439 and Palakiki and Paaluhi on Brunswick 4853.

Crooners

Nick Lucas sings bland versions of Dancing with Tears in My Eyes and Telling it to the Daisies (Brunswick 4834), Singing a Song to the Stars and My Heart Belongs to the Girl Who Belongs to Somebody Else (4860). Segar Ellis is likewise honeyed in Old New England Moon (Okeh 41436), but his coupling of Swingin' in a Hammock is more animated with greater life. For Columbia Art Gillham and Lee Morse go through their conventional paces, neither as effectively as in some of their best recordings; Gillham's tremolo recitation does furnish "high powered sentiment" indeed (2245-D), while Miss Morse's delivery is jerkier than usual in Little White Lies, a rather clever song, though her Nobody Cares is done more neatly (2248-D). Aileen Stanley makes a return to discs after a long absence, during which it is quite likely that she has lost the distinction she once held of having made more recordings than any other popular singer. Swingin' in a Hammock and I Love You So Much (Victor 22469) are done smoothly yet with good verve.

Separate classifications goes to Belle Baker, Sandy McFarlane, Allen McQuhae and Frank Crumit. The first is at her big-voiced best in a lusty performance of Cheer Up, coupled with a more songful and less distinctive I'm Needin' You (Brunswick 4843). Sandy tells and sings of Granny's Heil-

an' Hame on Columbia 2250-D, a two part song-sketch written about his own home in Embo, Scotland, where the Scottish comedian—the best of his kind since Lauder—is now visiting. McQuhae is heard in two Irish songs, End of the Cobblestone Road and Dawn Brought Me Love and You (Brunswick 4711) that are out and sung to highly formalized patterns. Crumit brings out a sequel to his Abdul Abulbul Amir disc wherein Abdul returns for another battle with terrible Ivan. The coupling is a lively ballad of the race tracks, I'm Bettin' the Roll on Roamer, done in Crumit's inimitable manner. (Victor 22482).

Hill Billy

My old favorite in the ballad ranks, *Marc Williams*, is back this month with typical tales of Crepe Upon the Little Cabin Door and Cowboy Jack, sung and recorded in his usual fetching manner (Brunswick 430). *Johnny Dodds* gives vivacious warning to Stay Away from my Chicken House (Okeh 45462); *Jack Webb*, the 101 Ranch Cowboy, sings ballads of the Night Guard and the Roving Cowboy in a booming yet smoothly handled voice (Victor V-40285); *Carson Robison* gives a jocose account of Life in the Navy (Brunswick 442); *Dan Hornsby* revives the old heartbreaker Just a Baby's Prayer at Twilight (Columbia 15578-D); and the *McCravy Brothers* duettize highly pathetic song on Okeh 45466—Can a Boy Forget his Mother?

Race

Best is the Utica Jubilee Singers' spirituals on Victor 22465—perfidid, slow swinging solos and responses, Lord I Have Done and Mighty Day, a good addition to their series. Mention also goes to *Lonnie Johnson* and *Spencer Williams* in a roguish repercussion of the race hit Six or Seven Times, entitled Once or Twice (Okeh 8812); *Barbecue Bob* in a gay She Moves It Just Right (Columbia 14546-D); *Bunn and Williams* in Goose and Gander and Cleah It Out (Victor V-38602).

DANCE

Revivals

Ted Lewis abandons his usual style to do the Three O'Clock in the Morning waltz and the World is Waiting for the Sunrise in luscious fashion, and grand sentiment, which however is happily sauced as the pieces go on by his pathetic recitation in the former and the jazzier measures that close the latter (Columbia 2246-D). The *Louisiana Rhythm Kings* dig up one of Gershwin's early hits, the fine Swanee from "Sinbad" and do it up in good hot style, coupled with a slow Meanest Kind o'Blues (Brunswick 4845.) *Red Nichols* re-animates I'm Just Wild About Harry from "Shuffling Along," featuring *Jimmy Dorsey's* marvellous saxophonizing; also After You've Gone, done with some remarkable pace changes (Brunswick 4839).

The March Craze

The public fancy for martial rhythms, aroused by the Stein Song and Around the Corner, is offered further food in the way of Betty Co-Ed, played by *Rudy Valée* on Victor 22473 (with Violet and Friends—collegiate songs), by *Bob Haring* on Brunswick 4852 (coupled with a very peppery performance of I Love You So Much), and *Johnny Walker* on Columbia 2247-D (coupled with a merry version of Kitty from Kansas City). Honors are evenly divided.

Spanish and German Flavors

The versatile *Marek Weber* demonstrates that he is as much at home in Spanish dance music as in Teutonic. His paso doble playing in Soldadito Espanol and Vaya Veronica is exhilarating and vivacious to the nth degree (Victor 46943—Spanish list), while his series of German talkie hits in the German list reveals his more polished style to equally good effect. Of the four discs, Victor V-6075 to V-6078, I

like best the last, hits from the film, "Zwei Herzen im 3/4 Takt," very catchy tune with splendid vocalizations by Weber's start cherister. This songster, Herr *Egen* by name, demonstrated his talents again in Ich Hab' eine kleine braune Mandoline, coupled with the Victor orchestra's Stein Lied on V-6076. The other films represented are "Heute Nacht—eventuell . . ." and "Der Liebeswalzer."

Prize Winners

Don Azpiazu and his *Havana Casino Orchestra*, who made their debut a month or two ago, are heard in more characteristic fare on Victor 22483, a remarkable Rumba fox trot (Peanut Vendor—a street cry worked up into a fine dance piece) and True Love, irresistibly rhythmed. The choruses are in Spanish. Victor's Dance Record of the Month is one of the best to date, *Waring's Pennsylvanians'* delicate and sprightly performance of Without Love—by far the best recorded dance version—and a more songful and orthodox So Beats My Heart For You (22486). Columbia has a winner in *Bert Lown* and his Hotel Biltmore orchestra who play their big radio hit, Bye Bye Blues in beautifully smooth style with good coloring (Columbia 2258-D). The coupling is an easy-going performance of Under the Moon It's You. *Guy Lombardo* does another big broadcast hit, Confessin', and does it in his best style (Columbia 2259-D). The coupling is a dreamy, subdued Good Evenin', nicely played, but scarcely as effective. Okeh's winner is *Frankie Trumbauer* in a great performance of Hittin' the Bottle, very powerfully recorded, and with refreshingly original choruses (Trumbauer himself?). What's the Use, on the other side, is not as striking, but it displays some fine saxophone work (Okeh 41437). For Brunswick *Isham Jones* (now back as a regular recording band, I hope) does a beautifully restrained piece of playing with Stardust and none other than Joyce Kilmer's Trees, set to fox trot rhythm (4856). Strongly contrasting, but no less effective, is *Ben Bernie's* gusty performance of Highway to Heaven, coupled with a swinging, attractively animated and colored version of Love Comes in the Moonlight (Brunswick 4850).

The Torrid Masters

Okeh maintains its established reputation for hot discs of superior merits. This month I pass over even the redoubtable *Louis Armstrong* and the talented *Luis Russell* in favor of *Jack Purvis*—whose Poor Richard, released a few months ago, was one of the most remarkable hot creations of the season. On 8808 he plays Be Bo Bo and Dismal Dan in scarcely less remarkable fashion, featuring as before the sensational pianoing of Frank Froba as well as Purvis' own trumpeting. *Luis Russell* is not far behind, however, with a fervent performance and interesting arrangement of On Revival Day, coupled with a fetching drag, Louisiana Swing, that boasts a number of very striking instrumental effects (8811). *Louis Armstrong's* disc brings back the Indian Cradle Song, done in powerful fashion, and Exactly Like You—in which he demonstrates again the forcefulness and originality of treatment by which he can revive a hackneyed tune of the moment and get genuine feeling into it (41423). Brunswick's best bet in the hot ranks is *Andy Kirk's* orchestra, a jaunty organization that displays its eccentricities rather than its best points in Snag It and Sweet and Hot (4878). Mary's Idea (4863) is sprightlier although rather shrill, but the coupling,—Once or Twice—is done in the easy-going catchy style of this band's best work.

In the long Victor race lists *Duke Ellington* and *Jelly-Roll Morton* stand out. The former plays Sweet Dreams of Love in very bland and yet resilient fashion, coupled with a hot yet dapper Sweet Jazz o' Mine—the latter with some fine snatches of the Duke's own piano (V-38143). The *Morton Trio* (piano, clarinet, and traps) does an exceedingly jaunty performance of That's Like It Ought to Be, coupled with a less distinctive Little Dixie Home (V-38601). The other releases are not outstanding: *Bubber Miley* couples neat versions of Black Maria and Chinnin' and Chattin' (V-38146); *McKinney's Cotton Pickers* play a bold, rather coarse I'll Make Fun for You, coupled with a slow songful Then Someone's in Love (V-38142). Most curious of all is V-38141, whereon *Jimmie Lunceford* and his *Chickasaw Syncopators* play Sweet Rhythm and In Dat Mornin', the latter a singular dance piece with a Negro sermon for vocal refrain.

Columbia's only entry in the hot ranks is a peppy debut by a new ensemble, the *Three Old Salts* (fiddle, guitar, comb), who proffer an attractive medley of wise-crackery with jaunty hot jazz in *Shore Leave* and *Port Hole Blues* (2242-D).

The Field

BRUNSWICK: O'er the Billowy Sea and Karavan by the *Louisiana Rhythm Kings* is not as colorful as their other release this month (4908); *Ray Miller* couples a very sentimental *Beneath Montana Skies* with a vigorous Montana—the latter betraying the Stein Song influence (4857); *Tom Gerun* and *Tom Clines* share sides of 4865, with the former's gay *Sittin' on a Rainbow* edging out the latter's smooth and pleasing *Just a Little Closer*; the *Castlewood Marimba Band* plays admirably through *Old New England Moon* and *Girl of Your Dream* waltzes (4841), *Lo-Lo* and *Waiting for You* (4842); the *Colonial Club* is very sad and subdued in *My Future Just Passed* and conventional in *My Guitar and You* (4846); *Bob Haring* makes a neat contrast between his spirited *Swingin' in a Hammock* and the melancholy *All Through the Night* (4851); the *Colonial Club* comes back to turn in an enthusiastic performance of *Hittin' the Bottle* and a prettily colored, highly danceable *Out of a Clear Blue Sky* (4858); the *Anglo-Persians* link a rich version of *In Memory of You* with the *Colonial Club's* *How Are You Tonight in Hawaii*—a good example of Hawaiian idiom that still retains qualities of sonority and well turned orchestration (4866); *Tom Gerun's* *Sweetheart Serenade* is somewhat forced and jerky, but his *Rollin' Down the River* in his best style (4859); *Earl Burnett* and the *Regent Club* share sides of 4861 with *Here Comes the Sun* and *Prince Charming* respectively.

COLUMBIA: *Ben Selvin's* *It's Easy to Fall in Love* and *Have You Forgotten Waikiki* are done in good humored jazzy style—the former is a catchy tune (2255-D); the *Knickerbockers* turn in conventional performances of *Wonder* and *Where Can You Be* (2241-D); the *Lazy Levee* (*Loungers* belie their name in a very energetic *Shout Sister Shout!* and a slower swinging, well rhythmized *If I Could Be With You* (2243-D); *Ted Wallace's* *Hittin' the Bottle* is less spirited than most versions, but he does a good piece of work with *Little White Lies* (2254-D); the *Columbia Photo-Players* offer orthodox performances of *Just a Little Closer* and *Live and Love* (2256-D).

OKEH: the *New York Syncopators* are aimably songful in *Beware of Love* but get more animation into *It Seems to Be Spring* (41434); *Ed Loyd* is rather colorless in *I've Got My Eye on You* and *Just a Little Closer* (41435).

VICTOR: *Out of Breath* is amusingly played by *Arden and Ohman*, but *I'm Only Human*—while a good song—is delivered in jerkier fashion (22481); *Leonard Joy's All-String Orchestra* gets some new color effects in pleasant versions of *Where Can You Be* and *I'm Needin' You* (22467); *Gus Arnheim* does well with an attractively rhythmized performance of *Gotta Yen for You* coupled with *Waring's Pennsylvanians'* fine *It Seems to Be Spring*—an interesting arrangement in semi-symphonic salon style, marred only by the crooned chorus (22470); *Johnny Johnson* is bright but not too bumptious in *Wah-Wah Gal* and *On Revival Day* (22468); *Henry Thies* plays mild but nicely toned versions of *Havin' You Around* and *Emily Brown* (22476), and his *If You Didn't Care* is smooth with a steady beat—the coupling is *Shilkret's* quasi-symphonic *Roses are For-Get-Me-Nots* (22477); honeyed marimba fare is dished out by the *Green Brothers* in *Lo-Lo* and *Somewhere in Wyoming* (22480), and Southern flavors by *Blue Steele* in *How Can You Forget?* and *Till the End of the World* (V-40288). For novelty there is *Big Chief Henry's Indian String Band* (in the Southern lists) doing wild tom-tom and wah-hoo-wah business in *Indian Tom Tom*, and a slow wailing lament in the *Indian's Dream* (V-40281).

Mr. and Mrs. Sippi

Nat Shilkret and the *Victor Orchestra* deserve separate classification for their fine coupling of the title piece and *Mr. and Mrs. Sippi* from "Dixiana." The title song is a peppy affair, well turned, but the other song is one of the best tunes of the season, ingeniously arranged here, and played with fine instrumental color and verve.

RURUS

FOREIGN

INTERNATIONAL. John Wilfahrt's Concertina Orchestra, whose *Clarinet Polka* of a few months back, scored a wide success, is heard this month in a less striking coupling of *At the Mill* and *Dudes' March* (Brunswick 414). The Columbia internationals are waltzes by the International Dance Orchestra and a waltz and polka by the Columbia orchestra, vigorously but rather coarsely played. The Victor leader, Weber's *Aida Fantasy* is reviewed elsewhere under "Orchestral." *Giulietta Morino* plays the *Bach-Gounod Ave Maria* and Braga's Angel's serenade in honeyed violin versions (Victor V-47). The latest disc of actual songs of *Nightingales* and *Cannaries* from the *Karl Reich Aviary* of Bremen is by far the best of the series—pleasant warbling to quiet orchestral performances of the *Tres Jolie* and *Wedding of the Winds* waltzes (Victor V-50).

ARMENIAN. Columbia is alone with folk songs by *Berberian* and *Mouradian* to oriental orchestral accompaniments (28023-F and 28022-F).

FINNISH. Best is *Palgrem's* *Finnish Romance* played by *Arvo Hannikainen*, violinist, and reviewed elsewhere (Victor V-4083). There are popular songs by *Jurva* and *Silk* from Columbia and Finnish versions of the *Song of the Flame* and *Spring Song* from the operetta "Kun Kevat Kutsuu" by *Jukka Ahti* from Victor.

FRENCH-CANADIAN. The *Juliette Gaultier Acadian*, *Es-kimo*, and *British Columbia Indian* songs (reviewed in detail in the August issue) are now available in the Victor French-Canadian supplement. Columbia releases banjo and accordion solos, and Victor several dance and comic discs.

GERMAN. The leading releases are the *Marek Weber* series of German talkie hits (reviewed among the popular records), and a Columbia recording of *Ivar Andresen* heard in tremendously weighty basso versions of *Im kühlen Keller* and *Per Svinaherde* so dear to Teutonic hearts (Columbia 55214-F). Mention also goes to the enthusiastic peasant band that plays a "Haus-Vaterland" potpourri on Victor V-56050, and *Romani's* *Blumengedanke* and *Zärtliche Herz* waltzes on Columbia 5196-F.

HEBREW-JEWISH. The advent of the Jewish New Year and Day of Atonement bring out extensive lists from both Columbia and Victor. The former features orchestral numbers by *Schwartz's* and *Lichtenstein's* orchestra and songs by *Cantors Hershmann*, *Josef Rosenblatt*, and *Rothstein*; the latter *Red Seal* discs of sacred songs by *Cantors Kwartin* and *Glanz*, and black label releases by *Cantors Malavsky*, *Vigoda*, and *Hyman*—all with organ accompaniments.

HUNGARIAN. There are popular songs by *Kiraly* and *Cseleny* from Victor, and a sketch of flyers' departure (*Endresz* and *Magyar*, pilots) from Columbia (10234-F), the latter with the artists' signatures engraved on the disc.

ITALIAN. A sprightly waltz-polka coupling by the *Serinese* orchestra heads the Brunswick list (58231), followed by dances by the Brunswick orchestra, *Sicilian* and *Neapolitan* songs by *Citarella* and *Rubino*, and Italian versions of *Dancing with Tears in My Eyes* and *Blue is the Night* by *Napolitano* (58328). *Stella* and *Laurentis* sing *Neapolitan* songs for Columbia, and there are sketches by the *Compagnia Comica "Alta Italia"* and *Sciascia* and *Company*. First on the Victor list is the overture to *I Vespri Siciliani* by the *Italian Marine Band* (reviewed under "Band"), followed by comic sketches and dance music by *Marzari*, *Frosini*, and the *Quintetto Palermitano*.

PHILIPPINE. *Cecilo Joaquin* sings *Ilocano* songs to guitar accompaniments on Columbia 4182-X and 4189-X.

SPANISH-MEXICAN. In connection with the celebration of the Mexican Independence Day on September 15th, Victor issues three discs with special Mexican flag labels: marches by the *Banda Victor*, and sketches by the *Cia Dramatica Victor*. There are long series of popular selections from Brunswick, Okeh, Columbia, and Victor. A few of the best are: a *Paso Doble* and *Jota* by the *Orquesta Bonita* (Brunswick 41008), a march and waltz by the *Orquesta del Castillo* (Brunswick 41082), vocals by the *Matamoros Trio* (Okeh 16711 and 6707, duets, by *Chaves* and *Lugo* (Columbia 4218-X), songs by *Louis M. Banuelos* (Columbia 4195-X), a very bright *Paso Doble* coupling of *Soldadito Espanol* and *aya Veronica* by *Marek Weber's* orchestra (Victor 46943), songs by *Tota Cuizar* (Victor 46880-1).

The Phonophile's Bookshelf

That Matter of Class

PHONOPHOTOGRAPHY IN FOLK MUSIC. American Negro Songs in New Notation. By Milton Metfessel. With an Introduction by Carl E. Seashore. Chapel Hill, North Carolina: The University of North Carolina Press. 181 pages. \$3.00.

This is a book of graphs of Negro folk songs, drawings of music. It has about as much relation to music as blueprints have to houses, with the difference that these drawings were made after the event instead of before. It is not music; it does not genuinely represent music; but it does discourse in conventional terms about music. The value of graphical discourse is that it permits discussion of otherwise inaccessible material, and the success of the particular convention will lie in the degree of fidelity maintained to the substance in discussion.

There are two modes in which, with regard to music, conventional discussion is useful. One is the mode by which a given music is transmitted, in default of the living voice, from person to person. Here we have musical scores, words and notes, intended to make original reproduction possible. These graphs have no purpose in this connection. The other mode is that which deals with the so-called scientific analysis of music performed. It is not only a reversal of the first mode. It does not merely bring back to paper what may have come from paper, it does not stop with transcription, or with simple notation. It goes further. It is a mode of physical analysis of a particular production. It describes how a given singer, Jones, sang a particular song, X, on a specified date. The description is intended to be minute and physical; it records the smallest variations of tone and pitch. It is like a description of the transactions between two molecules of different elements. As it proceeds, it may with luck reach the degree of abstraction required to describe the activities of electrons.

With relation to the technical problems of folk music such a mode of description has undoubted uses. It will show, for example, exactly what intervals were employed by the particular singer in a particular song; and in conjunction with similar descriptions of other singers and other songs it will promote the gathering of reliable statistics about a whole field of folk music, and elucidate the relation of that music with other music, with, for example, what we call conventional, or European music. Any extension of the description of music beyond this exceedingly scholarly realm will be the extension of irrelevant curiosity. It would be like the pursuit of the chemistry of ivory in the study of the game of chess, or the construction of aluminum in the making of cake. Time will be consumed and pure amusement result. The scholia of the arts is full of such irrelevance, for the very good reason that the substance of the arts themselves is actually inaccessible.

Nevertheless, this science may be the bridge to a secondary art with which we users of phonograph records may be much concerned. What Professor Metfessel and his collaborators have done is, so far as the understanding of music itself is concerned, very little. They have shown us the order in which certain sounds arise under certain circumstances, and they have given us exact names for some of the sounds; in so doing they have by necessity divorced those sounds from their expressive context which is music. To believe that their descriptions would aid in the creation of music is very like believing that a painter would help his brush if in sketching a tree he should first put in order and name each of the leaves on another painter's tree. But it may very well be that the mode of description here outlined would be of use in the secondary art of the performer and in the tertiary art of the recorder.

The question was raised in the correspondence of a recent issue of this magazine, Why are some good singers bad on the records and some good? and why, further, do some mediocre singers reproduce better on a record or over the radio than in a concert hall with *viva voce*? Here is a technical

field, a really scientific field, where the Metfessel method may be of practical value, providing the answers rendered suggest a remedy for the defects of the good singer. The preservation of the paradox of the successful mediocrity would not be illuminating.

Using a phonophotographic system similar to that described in this book, the method of procedure would be initially simple. Graphs would be made under experimental conditions of several singers' work direct from the voice and also from the record. The various comparisons that could then be made ostentatiously suggest themselves. Whether the differences of reproduction could then be assigned to teachable habits of the several organs of singing is one consequent question. Another is whether experiments could be made on the reproductive mechanism, that is in the mechanism of the phonograph itself, and also on the mechanism for recording. Some facts are so far evident. Some effects of some voices do not record or do not reproduce well—more likely the former. Some effects of some voices improve with recording; that is, the process of recording is not a process of duplication and the result is not an equivalence, but the very process of recording involves a series of changes in sound wave lengths—these being the physical matter of music. The control or eradication of these changes may be made mechanically possible through a precise notation of sung and recorded sound, and the effort is certainly worth considerable labour and experiment.

The likelihood that such an experiment would fail is itself instructive and even inspiring—or at least should be to the performer; it suggests another line of effort, more in keeping with existing practice; the effort of the performer to submit to his instrument, to realize that in a sense his instrument is his master, in the sense, that is, that it imposes conditions on the art which when recognized improve the quality of the art itself. The singer, for instance, who while quite successful on the concert platform yet fails comparatively on the record or the radio would either quit reproducing or go to school to the successful reproducer. We have a ready illustration of such a school on the air. It took only a short time of professional broadcasting to make plain the fact that the "crooning" voice of a Rudy Vallée and the crooning tone of a sax were especially adapted to the mike. A good many voices have been trained and a good deal of music written with these facts in mind. The results are deplorable from any standard of instructed taste, but the results are very suggestive. Similarly, in the talkies, there is the interesting fact that most women's voices and high-pitched voices in general come through rather poorly in comparison to the heavier pitch of the masculine voice. Apparently, too, the talkies are selective, choosing in the voice of Greta Garbo, or of Marie Dressler, or Gloria Swanson, only part of the voice to reproduce—as it here happens the best part; and in other voices like that of Nancy Carroll or the singing voice of Bebe Daniels or Gloria Swanson, accenting the high and metallic qualities. Many other facts could be doubtless adduced for which there is no room here. Some of these defects will be reduced with mechanical practice, others, so far as machines go, must remain. Let us suppose that any given moment—and the present moment will do as well as any for the purposes of argument—in the history of the mechanics of sound reproduction represents all plausible perfection. The onus of perfect work falls on the performer; he is saddled with the necessity for what many people mildly call genius but what is more effectively called *class*. Class is a term used in prize-fighting, baseball, acting, football, and running—not to mention golf and tennis and billiards. It is what, other things being equal, makes one man win. Dempsey had class and his successors have not. Sarasate and Pablo Casals have class: the composers they play did not need it. Everybody knows what class is, but nobody knows what it consists of; that is they know what it is by direct experience alone. It refuses to submit to analysis in that it has no parts open to analysis. On the other hand it is sometimes teachable or miraculously transmissible. The late

Leopold Auer had the talent above all others to transmit class to fiddlers; that is why his pupils come back to him every once in so often for a renewal of the application.

If this notion of class be separated from the notion of virtuosity, it may be conceived that class can be taught by example, by feeding the intuitions of the muscles and nerves of those singers who have any original aptitude for reproduction, just as those muscles and nerves have already been taught all that they know about ordinary singing. There will be no rules to lay down and no demonstrable principles; it is not the part of art that submits to ordinary pedagogy which acquires class. But there is a great deal of information, much fundamental data, with which the earnest student might be confronted. That is where the work we have been supposing Metfessel to have done might be applied; that work would show, if properly graphed, what types of voice-uses exhibited class and what did not, and they would show, roughly, pictorially, how those voices acted in maintaining that class.

To return to the mechanical end of the horn, which is the more important to work on, because once finished it is rigid and demands so much of its user, might it not be that such graphs would suggest how class might best be exhibited in the phonograph, the radio, and the talkie, themselves? At least that is the angle from which experiments should be carried out.

R. P. BLACKMUR

Music and Youth

MUSIC APPRECIATION FOR CHILDREN. Camden, N. J., Educational Department of the RCA-Victor Company. 320 pp. \$1.75.

MUSIC AND ROMANCE. By Hazel Gertrude Kinsella. Camden, N. J., Educational Department of the RCA-Victor Company. 422 pp. \$2.25.

Music Appreciation for Children is a completely revised edition of an earlier textbook, *Music Appreciation with the Victrola for Children*, covering a definitely organized course in the teaching of music appreciation in the elementary grades (1 to 6). *Music and Romance* continues the course through the Junior High School, where it is carried on through Senior High School and college by *What We Hear in Music* (reviewed last month.)

The underlying principle of the entire series is a systematic and progressive arrangement of material. Herein lies its superiority to the ordinary types of appreciation courses that attempt to operate within too limited confines, jumping haphazardly from type to type, and illustrated by scattering examples that no matter how interesting or attractive in themselves can give no clear idea of the orderly and increasingly complex progression in musical forms, a mastery of which is essential to a proper musical perspective and an understanding of musical architectonics.

The body of the first book consists of twenty-eight study programs for each of the first six grades, with profuse recorded illustrations. There are notes on the childhood of the various composers, boyhood pictures of many of them, notes on the correlation of music with other arts and branches of study, a long section of informational notes on musical illustrations, a glossary and pronunciation table. Preceding all this is a study, for the teacher, of the function of music appreciation and its place in education and the fundamental sources of musical enjoyment, and a particularly fine examination of some of the problems involved in the teaching of music in the schools, the organization of materials, and the methods by which they may best be presented.

Music and Romance was written by Miss Kinsella, author of a number of piano instruction books and Music Appreciation Readers, to meet the very definite musical needs of the adolescent. The awakening interest in the exotic customs and folk lore of other nationalities, in romantic and programmatic music, in heroic balladry and the strongly nationalistic expression of such composers as Sibelius and Smetana, all offer a logical approach for the wise teacher to link music with the adolescent's expanding life and imagination. Strict analysis of the sonata pattern and the great symphonies is wisely deferred to a later stage, but a strong foundation is laid upon the simpler forms. Folk song, folk-dance, suite and overture, the best of lighter music, with particular emphasis on colorful, romantic, and heroic qualities, open up one of the most charming musical worlds as well as lead logically into the complex labyrinth of the higher classical and modern forms.

In brief outline the course of study is as follows: melodies—familiar and national; tunes and patterns—the beginnings of musical forms; types of vocal, lyric, chamber, and programmatic music; rondos, ballets, suites, and early symphonic music; nationality in modern symphonic music; famous preludes; oriental music; music of the American Indian and Negro; familiar classics; early and later opera; music for the piano and its ancestors; modern ballets and chamber music; Edward Macdowell; influence of modern life on music; the Wagnerian music drama.

There are many pictures, not only of composers (such moderns as Stravinski, Sibelius, Bloch, Schelling, among them), but also of scenes associated with composers or their works, and national costumes. There are the usual biographical notes, glossary, pronunciation table, and lists of records.

Both books are invaluable to the educator, as is attested by the growing popularity of the series in American schools, or the systematic hearing of music in one's own home. *Music and Romance* will appeal as well to the layman by reasons of its extended scope and its attractive presentation of information and side-lights on many of the best recorded works. It is an extremely difficult task to present a study course in such fashion that the book makes interesting reading altogether apart from its class-room purpose. Musical pedagogy has lost much of its old short-sightedness and as evidenced so effectively here it recognizes that information is not incompatible with entertainment.

Paul Robeson, Negro

PAUL ROBESON, NEGRO. By Eslanda Goode Robeson. New York, Harper & Brothers. 178 pp. \$2.50.

Robeson's career and the qualities of the man himself encourage unreserved praise. It is hard to consider him critically. In his life as in his singing there is a splendid strong simplicity that is almost overwhelmingly convincing. To portray the man a biographer is needed whose sincerity and unpretentiousness equal that of Robeson himself. His wife, unfortunately, either gushes or assumes a tone of intimate chattiness, and her unremitting emphasis on Robeson's friendship with artistic notables (referred to familiarly by their first names) amounts almost to an obsession. Robeson is undoubtedly a man of little business capability and in all likelihood his wife's management of his concerts and tours has been highly efficient. But the mothering attitude she assumes in her biography is a little too complacent and permits no truly penetrating inquiry into the man's essential qualities and gifts. The book's merits lie almost wholly in such biographical facts as it contains, although the mere story of an athlete's rise to world eminence on concert and dramatic stages could not fail to be interesting no matter how myopic the vision of the narrator.

There are occasional phonographic references that will arouse the attention of discographers. Robeson introduced the blues singing of Ethel Waters and Bessie and Clara Smith to his friends through records. Glenway Wescott made Robeson acquainted with art of Elena Gerhardt through her recordings; Rex Ingram played him examples of his favorite records of Arabian music. Later, in London, Robeson speaks of the Gramophone Company (H. M. V.) sending him the Beethoven violin concerto (with Kreisler), the Cesar Franck symphony, the Schubert trio in B flat, and "a lot more grand records."

Robeson's own recordings have been reviewed in these pages as they appeared and it is hardly necessary to emphasize again their attractions. Yet, after reading this biography by one who is so close to Robeson and yet apparently glimpses not at all the true artistic stature of the man, it is pleasant to restore one's faith in his rare and modest genius by playing again some of the recorded examples of his singing. At once Mrs. Robeson's clay model of the good-natured, boyish hero of Harlem, pal of "Gene" O'Neill and other celebrities, merges into a truer and more lonely figure, who can bring to Negro Spiritual and Shakespeare's Othello alike clairvoyant insight and superb expressive power. F. F.

The photograph on the front cover of this issue is of Alexander Brailowsky, exclusive Brunswick-Polydor artist. Mr. Brailowsky's latest Brunswick release is reviewed on page 426 of this issue.

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exclusive BRUNSWICK-POLYDOR artist

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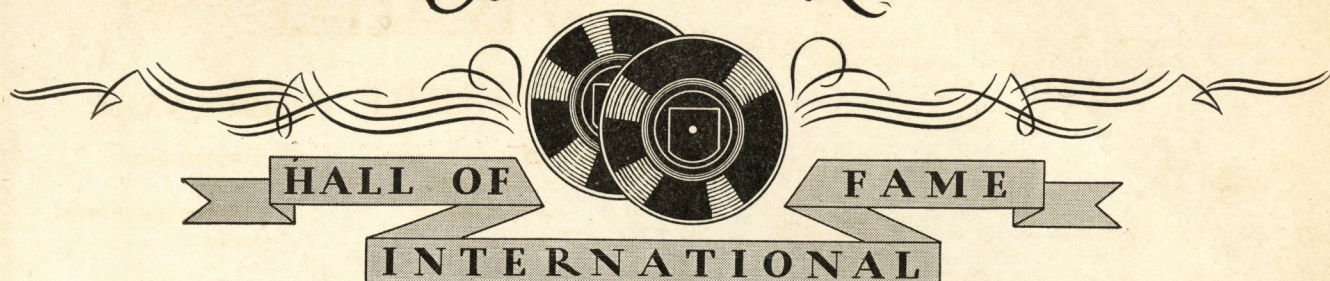
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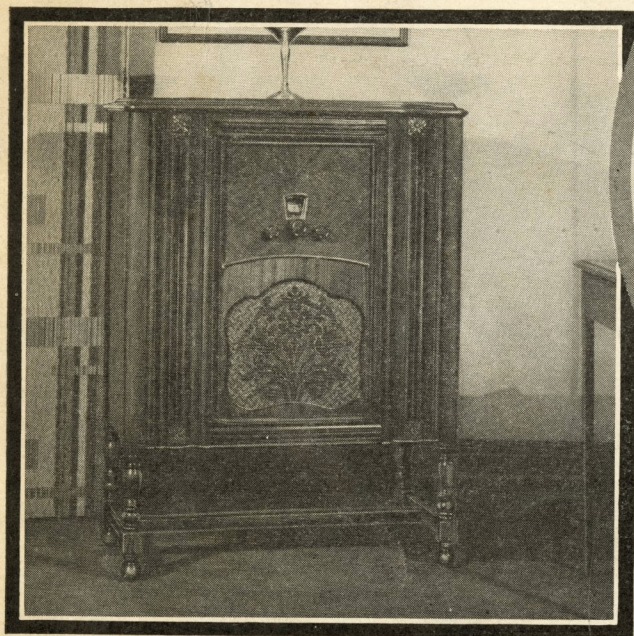
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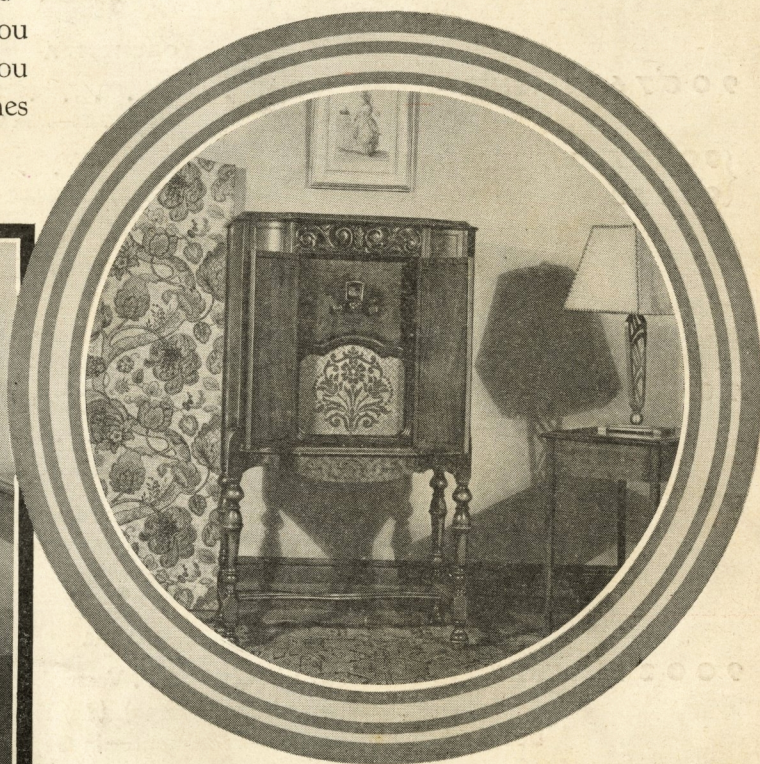
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